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THE ARDEN SHAKESPEARE
GENERAL EDITOR: W. J. CRAIG

THE COMEDY OF ERRORS

THE WORKS
OF
SHAKESPEARE
[4]
THE COMEDY OF ERRORS
EDITED BY
HENRY CUNINGHAM



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PREFATORY NOTE

"A CAREFUL study of the text of *Romeo and Juliet* will show how little we can rely upon having the true text, as Shakespeare wrote it, in those plays for which the Folio is our earliest authority." So wrote the Cambridge Editors in 1865, and the remark remains no less true and forcible at the present day in its applicability to *The Errors* as to the other plays for which the Folio is our earliest and only authority. The immense importance of a correct text of Shakespeare is the Editor's justification for the effort to arrive, as nearly as may be, at the goal of a true text in this edition of *The Comedy of Errors*. But the enormous and almost insuperable difficulties in the way of ascertaining Shakespeare's own text can be appreciated only by the life student of his works and of Elizabethan literature, and all allowances must in that respect be made for the defects of the present edition, defects of which the Editor is painfully conscious. At any rate he has attempted no mean standard of attainment. An Editor who is incapable of advancing our knowledge either in the critical or exegetical department of Shakespearian study had better hold his peace. He has no justification for adding yet another "edition" to the never-ending stream. The public presumably demands its reprints, and it gets its reprints—of a sort—and, knowing no better,

is probably satisfied. It is one comfort that Shakespeare sells at the present day, and that possibly he is read; but whether he is loved and studied as he ought to be is quite another question.

In the present edition the Editor has consciously left no difficulty, either of text or explanation, unfaced; and the views he has expressed, except of course where previous commentators are quoted, are his own.

The Introduction deals with many necessary and important points, particularly as to the text, the date, the sources of the play, and Shakespeare's knowledge of Latin. The interesting version of the *Menaecmi* of Plautus, published in 1595 by "W. W." (William Warner) is, for purposes of comparison with Shakespeare's *Errors*, reprinted in Appendix II.

A somewhat unusual feature in the Introduction is the considerable space which has been devoted to the question of Shakespeare's legal acquirements. In 1904 Mr. Sidney Lee published a volume entitled *Great Englishmen of the Sixteenth Century*, in which he devotes a few pages to the question of Shakespeare's "use of law terms." He there states (*inter alia*) that "the only just conclusion to be drawn by Shakespeare's biographer from his employment of law terms is that the great dramatist in this feature, as in numerous other features, of his work, was merely proving the readiness with which he identified himself with the popular literary habits of his day." In the Editor's opinion nothing can be further from the facts and probabilities of the case than most of Mr. Lee's assumptions; and it will be found that this is also the opinion of many eminent scholars, lawyers and commentators, beginning with Malone, who was himself a lawyer as well as

a very eminent Shakespearian scholar. No one but a trained lawyer, who is also a lifelong student of the great dramatist, for example, Mr. William Lowes Rushton, the author of *Shakespeare a Lawyer* and other works, who is, fortunately still with us, is really competent to discuss the subject; and it is to be feared that in this matter Mr. Sidney Lee has heedlessly rushed in where lawyers fear to tread. But perhaps his remarks were intended primarily for transatlantic consumption only.

August, 1907.

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INTRODUCTION

THE COMEDY OF ERRORS was first printed in the Folio of 1623, wherein at folio 85 it stands fifth in the "Catalogue of the severall Comedies Histories and Tragedies contained in this Volume." It may have been printed from Shakespeare's own manuscript, *i.e.*, if it be reasonable, and I think in this case it is reasonable, to assume its preservation during the generation which had elapsed from the production of the play, *viz.*, in or about the winter of 1591-2. Perhaps we may for once assume the truth of Heminge and Condell's statement "To the great Variety of Readers" of the Folio, that they had "scarse received from him a blot in *his papers*."

In the Folio the play is divided into acts, but not into scenes, although "Scaena Prima" duly figures at the beginning of each act, with the exception, for no apparent reason, of the second; and the play is not furnished at the end with "the names of the actors," as in the case of *The Tempest*, *The Two Gentlemen of Verona*, and *Measure for Measure*, three of the four preceding "Comedies." We are left to conjecture the reason, which was probably sheer carelessness, if not too rapid work, on the part of the printers, and the want of any proper supervision; since there is ample room for the names on folio 100, the concluding page of the play. The *dramatis personæ*, however, were first added by Rowe in 1709.

The text, like that of *A Midsummer-Night's Dream*, has reached us in a state of comparative excellence, disfigured in places, however, by obvious omissions, corruptions and misprints; notably in the passages II. i. 109-113; II. ii. 190; IV. ii. 33; IV. iii. 13 and IV. iii. 73, 74. Some original—and imperative—emendations I have not hesitated to make; particularly, amongst others, *pelf* for the first *help* in I. i. 151; we talk with *fairies* in II. ii. 190; *swear it* in V. i. 26; *heavy* in V. i. 79; and the arrangement in two lines of the last three lines of the play, as the latter are printed in the Folio. These lines are, distinctly, "comic trimeters" or "fourteeners" or "rime dogerel," as Chaucer called this metre; and the obvious and remarkable blunder of arranging them in *three* lines beyond doubt originated in the careless printing of the Folio, and has been, strangely enough, perpetuated, in most sheepish fashion, by every subsequent editor for close on two hundred years, *viz.*, since the first edition of Rowe in 1709.

The emendations of the present text, original or adopted, seem to fall, roughly speaking, into three classes; original emendations of the editor being distinguished by an asterisk, and the reasons for change being discussed in the notes.

(*a*) Instances of words or phrases having dropped out of the text:—

*I. i. 61. We came aboard [*and put to sea, but scarce*].
II. i. 112. And *so* no man that hath a name.
*II. ii. 190. We talk with *fairies*, goblins, *elves* and sprites.
*IV. i. 98. You sent me for a rope's end, *sir*, as soon.
IV. ii. 29. Sweet *mistress*, now make haste.
IV. ii. 33. A devil in an everlasting garment hath him *by the heel.*
IV. iii. 13. What! have you got *rid of* the picture of old Adam.

* IV. iii. 73. A rush, a hair, a drop of blood, [*a kiss,*
A coll,] a pin, a nut, a cherry-stone.
* IV. iv. 89. *And* God and the rope-maker bear me witness.
* V. i. 26. These ears of mine, thou know'st, did hear thee *swear it.*
V. i. 46. And much *much* different from the man he was.
* V. i. 79. But moody, *heavy* and dull melancholy.
* V. i. 235. *He did consent and* by the way we met.

(*b*) Instances of words wrongly introduced into the text :—

* II. ii. 118. Unless I spake, *or* look'd, *or* touch'd, or carved to thee.
III . i. 1. Good Signior Angelo, you must excuse us *all.*
* IV. i. 87. And then, *Sir*, she bears away.
* IV. ii. 4. Look'd he *or* red ? *or* pale ? or sad or merrily ?
V. i. 174. My master preaches patience to him *and* the while.

(*c*) Instances of corruptions, metatheses of letters, faulty metrical arrangement of words or lines :—

* I. i. 150. Therefore, merchant, I 'll limit thee this day,
To seek thy *pelf* by beneficial help.
* IV. i. 69. Well, officer, arrest him at my suit. *I do ;*
And charge you in the duke's name to obey me.
* IV. ii. 56. If *an* hour meet a sergeant.
* V. i. 424-5. Nay then thus : we . . . before another. (Two lines.)

The chronology of the plays is one of the most difficult and at the same time one of the most important subjects of Shakespearian study. Whilst it is difficult if not impossible to fix the date of composition, or production, of *The Errors* with absolute precision, it is still possible to arrive at conclusions which may be called fairly satisfactory ; at anyrate that in respect of date *The Errors* was one of the earliest, if not the very earliest, of the Comedies, and that it was probably untouched by the author after its first production. The evidence, on the whole, points to the winter of the year 1591-2

as being the most probable date. *The Errors* stands second in the list of Shakespeare's plays mentioned by Francis Meres in his *Palladis Tamia*, or *Wit's Treasurie*, completed for the press about June and entered on the Stationers' Register in September, 1598. He writes as follows: "As Plautus and Seneca are accounted the best for comedy and Tragedy among the Latines, so Shakespeare among the English is the most excellent in both kinds for the stage; for comedy, witness his *Gētlemē of Verona*, his *Errors*, his *Love Labors Lost*, his *Love Labours Wonne*, his *Midsummers Night Dream*, and his *Merchant of Venice*; for tragedy, his *Richard the 2*, *Richard the 3*, *Henry the 4*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*." Meres here gives us the true title of the play, which is simply *The Errors*. The play then was clearly in existence before 1598. Further, it is highly probable that " his *Errors*," referred to by Meres, is identical with the "Comedy of Errors" mentioned in a somewhat rare book called *Gesta Grayorum; or the History of Henry, Prince of Purpoole*; printed by Nichols in *Progresses of Queen Elizabeth*, iii. 362 (ed. 1823). "Prince Henry" was Henry Helmes, a gentleman of Norfolk, the Lord of Misrule at Gray's Inn during the revels of 1594, and his full style is quaintly given as "The High and Mighty Prince Henry, Prince of Purpoole, Arch Duke of Stapulia and Bernardia, Duke of High and Nether Holborn, Marquis of St. Giles and Tottenham, Count Palatine of Bloomesbury and Clerkenwell, Great Lord of the Cantons of Islington, Kentish Town, Paddington and Knights-Bridge, Knight of the Most Heroical Order of the Helmet, and Sovereign of the same: who reigned and died

A.D. 1594."[1] This volume contains a contemporary account of the performance of *The Errors*. The particular references are as follows: "Besides the daily Revels and such like Sports, which were usual, there were intended divers Grand nights for the Entertainment of strangers." On the second grand night, 28th December, the players came over from Shoreditch to entertain the guests, but the spectators were too numerous to allow of proper space for the performance. The guests from the Temple retired "discontented and displeased. After their departure the throngs and tumults did somewhat cease, although so much of them continued as was able to disorder and confound any good Inventions whatsoever. In regard whereof, as also for that the sports intended were especially for the gracing the *Templarians*, it was thought good not to offer anything of Account saving Dancing and Revelling with Gentlewomen; and after such sports, a *Comedy of Errors* (like to Plautus his Menechmus) was played by the Players; so that night was begun and continued to the end, in nothing but Confusion and Errors; whereupon it was ever afterwards called *The Night of Errors*." The expression "played by the Players" must have reference to a performance by the Chamberlain's servants, which was on the 28th December, the "servants" most probably including Shakespeare himself; and it is somewhat singular, as Fleay points out, in his *Life and Works of Shakespeare*, p. 125, that this performance should also have been given apparently by the same company as that which we know played before the Queen at Greenwich

[1] See *Gray's Inn, its History and Associations*, by W. R. Douthwaite, 1886.

on the same date and possibly in the same piece. It would undoubtedly, at anyrate from the business point of view, be so much more convenient for the company *not* to change the piece, that we may fairly regard Fleay's supposition as correct. "It may be assumed from the whole scope of the narrative [in the *Gesta Grayorum*] that the Comedy of Errors was not presented as a new piece. It was obviously put on as a makeshift," remarks Elton in his *William Shakespeare, his Family and Friends*, 1904, p. 198. But while put on as a makeshift, it was also obviously essential that the makeshift should be suitable to the occasion and to the audience. No piece could be selected for an audience of lawyers, scholars and university "wits" more suitable than a clever and recent piece like *The Errors*, founded as it was on a "classical" model, and preserving the unities and many of the situations of the Plautine play. If this be so, the first production of *The Errors* was clearly anterior to 1594; and the date 1591-2 is in great measure confirmed by one of the most important "internal" tests, *viz.*, the allusion in III. ii. 125, first pointed out by Theobald, to the civil war which was then raging in France. Dromio of Syracuse, describing the "wondrous fat" kitchen-wench to his master Antipholus of Syracuse, and replying to the latter's question in what part of her body he had found France, says, "In her forehead, armed and reverted, making war against her *heir*." Here the play upon *heir* and *hair* is obvious. Theobald illustrates one side of this with an historical fact. In 1589, Henry III. of France had appointed Henry of Navarre as his successor; and in 1593 the latter was acknowledged King of France as Henry IV.

In 1591 Elizabeth had sent an expedition under Sir John Norris and the Earl of Essex to Henry's aid—a step undoubtedly dictated by the popular enthusiasm in England for the Protestant cause. The jest in the play would have fallen flat after July, 1593, when peace was made; and the reference, to have any striking dramatic point, must have been penned sometime between 1589 and 1593; most probably in the autumn or winter of 1591-2, shortly after the expedition was sent, and when the event was still fresh in men's minds. Dr. Johnson emphasises the other, and ribald, side of the quibble, when he says, "Our author, in my opinion, only sports with an allusion, in which he takes too much delight, and means that his mistress had the French disease. The ideas are rather too offensive to be dilated. By a forehead *armed*, he means covered with incrusted eruptions: by *reverted*, he means having the hair turning backward." The reader may be left to judge for himself of the correctness and propriety of this explanation. The reference (III. ii. 140) to Spain sending "whole armadoes of caracks" naturally follows on the preceding reference to the civil war in France, and may well refer to the great Armada of 1588; and also tends to support an early date such as 1591-2. Shakespeare, as in the case of the *Midsummer-Night's Dream* and other plays, was undoubtedly quick to discern and apply current events for his special dramatic purposes. In order, therefore, that this undoubted reference may have the necessary dramatic point, we must perforce hold that the play was written and produced shortly after the expedition of Norris and Essex in 1591. With reference to the anterior limit, 1589, it may be pointed out that

Shakespeare's use of the name Menaphon, in v. i. 367, "That most famous warrior, Duke Menaphon, your most renowned uncle," may possibly be a reminiscence of or derived from the title of Greene's *Menaphon*, which was published in 1589. Or Shakespeare may have taken the name directly from Menaphon, one of the "Persian Lords" in Marlowe's *Tamburlaine the Great.*

The popularity of Shakespeare's play was of some standing, if we may judge from another interesting reference to it in legal circles. A barrister named Manningham, describing certain revels at the Middle Temple, in a letter written in February, 1601-2, refers thus to the production of Shakespeare's *Twelfth Night:* "At our feast we had a play called Twelve Night, or what you will, much like the Commedy of Errores, or Menechmi in Plautus, but most like and neere to that in Italian called Inganni."

Further, internal evidence shows that, generally speaking, the play is marked by all the characteristics of Shakespeare's earliest manner. This appears from the comparatively timid and shadowy nature of his delineation of character in *The Errors* as contrasted with the firm and precise characterisation of his later period; from his partiality for rhymed verse and euphuistic conceits; and from the budding luxuriance of poetic fancy which is visible in the other earlier plays, *Love's Labour's Lost*, *The Two Gentlemen of Verona*, *Romeo and Juliet*, and *A Midsummer-Night's Dream.*

Quatrains of alternate rhymes and rhyming couplets are introduced into *The Errors*, notably in the poetic love passages of Act III., as in other early plays just mentioned,

though to a somewhat less extent in the *Two Gentlemen of Verona*. These are the high water mark of his poetic achievement in *The Errors*. Such beautiful and harmonious lines as—

> O, train me not, sweet mermaid, with thy note,
> To drown me in thy sister's flood of tears:
> Sing, siren, for thyself, and I will dote:
> Spread o'er the silver waves thy golden hairs, (III. ii. 45-48)

or,

> No;
> It is thyself, mine own self's better part,
> Mine eye's clear eye, my dear heart's dearer heart,
> My food, my fortune, and my sweet hope's aim,
> My sole earth's heaven, and my heaven's claim, (III. ii. 60-64)

are not far removed either in point of time or in point of excellence from the loftier and more sustained poetic pitch of the *Venus* and *Lucrece*.

On this poetic usage, Knight in vol. i. of his *Shakespere*, p. 213, somewhat acutely remarks: "There was clearly a time in Shakespeare's poetical life when he delighted in this species of versification; and in many of the instances in which he has employed it in the dramas we have mentioned [*Love's Labour's Lost*, *Romeo and Juliet*, *A Midsummer-Night's Dream*], the passages have somewhat of a fragmentary appearance, as if they were not originally cast in a dramatic mould, but were amongst those scattered thoughts of the young poet which had shaped themselves into verse, without a purpose beyond that of embodying his feeling of the beautiful and the harmonious. When the time arrived that he had fully dedicated himself to the great work of his life, he rarely ventured upon cultivating these

offshoots of his early versification. The doggerel was entirely rejected, the alternate rhymes no longer tempted him, by their music, to introduce a measure which is scarcely akin with the dramatic spirit—the couplet was adopted more and more sparingly—and he finally adheres to the blank verse which he may almost be said to have created—in his hands certainly the grandest as well as the sweetest form in which the highest thoughts were ever unfolded to listening humanity."

Another characteristic of *The Errors*, and to a less degree of *Love's Labour's Lost* and *The Taming of the Shrew*, is the somewhat free use of the comic trimeter or so-called doggerel verses, the "rime dogerel" of Chaucer, already referred to, which Shakespeare almost always in *The Errors* puts in the mouths of the twin attendants, the Dromios. Roughly speaking, the trimeter occurs in this play in the following passages: II. ii. 47, 48, 202, 203; III. i. 11-83; III. ii. 146, 147; IV. i. 21; IV. ii. 29-62; V. i. 423-25; *i.e.*, something less than 100 lines in all, but still a fair proportion in a short play of less than 1800 lines. The trimeter appears to have had its origin in one of the metres of Plautus himself. It was not unknown to Chaucer, who employs what is probably a modification of it in his *Tale of Sir Thopas;* see *Canterbury Tales*, Group B, 1906-7 (4 Skeat, 197; 1 Pollard, 288):—

> In bataille and in tourneyment,
> His name was Sire Thopas.

But it is interesting to note that at line 2108 "*Heere the Hoost stynteth Chaucer of his Tale of Thopas*" in the following pungent lines:—

> Min erës aken of thy drasty speche
> Now swiche a rym the divel I biteche! [*i.e.* commend to]
> This may wel be *rym dogerel*, quod he.

And see Puttenham's *Arte of English Poesie* (*ante* 1589), "Such maner of Poesie is called in our vulgar *ryme dogrell*" (Arber, p. 89). The verse is a survival of the metres of the old moralities and it is used in other old plays by Shakespeare's immediate predecessors, such as *Damon and Pithias* (1564-5); *Like will to Like* (1568); *Gammer Gurton's Needle* (*ante* 1575), where it constitutes the great bulk of the dialogue; *Promos and Cassandra* (1578); *The Three Ladies of London* (1584); examples from which are quoted by Malone (see vol. 20, p. 462, of the *Variorum* of 1803). But Shakespeare seems to have used it in a rather free and irregular fashion. A reference to the "doggerel" passages in the play will show many trisyllabic feet, as well as differences between the halves of each verse, one being trochaic and the other iambic, or *vice versâ*. Anapaestic feet are also not uncommon.

Further evidence of an early date appears in the frequent quibbles, the mild play upon words, and other modest quips and quaint conceits; and in certain passages suggestive of like passages in the other early plays. Examples of the latter are—II. ii. 201, where Luciana says: "If thou art changed to aught 'tis to an ass," vividly reminding us of Bottom's transformation or "translation," in the *Midsummer-Night's Dream;* IV. i. 93, where Antipholus of Ephesus says to Dromio of Syracuse, "Why, thou peevish *sheep*, What *ship* of Epidamnum stays for me?" suggestive of *Love's Labour's Lost*, II. i. 219, where *Maria* says, "Two hot *sheeps*,

marry! *Boyet.* And wherefore not *ships?*" And Speed's pun in the *Two Gentlemen of Verona*, I. i. 72 :—

> Twenty to one, then, he is *shipp'd* already,
> And I have played the *sheep* in losing him.

Shakespeare was beyond doubt indebted, directly or indirectly, to the *Menaechmi* of Plautus for the general outline of his *Errors*, and, though in a much less degree, to the same Roman author's *Amphitryon*. Long before Shakespeare's time the favourite dramatic subject of mistaken identity had been utilised by many writers, in different European languages, in the various forms of translations, paraphrases and adaptations. But whether Shakespeare's debt to Plautus is direct or indirect is a matter somewhat difficult to determine. The question opens up the wider question of Shakespeare's knowledge of Latin, a subject which has recently been much discussed ;[1] but which, in its general aspects, is beyond the scope of this Introduction. He may, of course, have gone direct to the original ; but my opinion is distinctly against this view. I cannot believe that Shakespeare, probably owing to his early removal from the Stratford grammar school on account of his father's pecuniary embarrassments, ever obtained anything more than a very limited training in Latin at Stratford, or that he had, when engaged in active daily work in London, either the leisure or the inclination to resort to the Latin text, and a comparatively difficult Latin text at that, for his dramatic material, when, for all practical purposes, the material lay

[1] See, for example, an elaborate article by Professor Churton Collins in his *Studies in Shakespeare* (1904), Essay I., entitled "Shakespeare as a Classical Scholar."

ready to his hand in older plays and translations. "Feeding on nought but the crumbs that fall from the translator's trencher," to quote Nash's gibe in his preface to Greene's *Menaphon*, 1589, may well have its own special significance in Shakespeare's case. A painful and laborious resort to the Latin originals would have been directly contrary to all we know of his practical methods of work in the case of other plays. He was an actor in the first place. With his "fellowship in the cry of players" he was actively concerned in the management of his company's theatre; and he was a hard-working playwright, producing on an average two plays every year. And we have evidence enough to lead us to believe that he did not neglect his social advantages. It is therefore most difficult to believe that he would have wasted time over the mere acquisition of a plot or situations from a somewhat difficult Latin original. That he had abundant dramatic material in English available for all the purposes of his *Errors* is evident enough. A play now lost called "The Historie of Error" was "shown at Hampton Court on New Yere's daie at night 1576, 77, enacted by the children of Powles" (*i.e.* Pauls: see the *Variorum* of 1821, vol. iii., p. 387); and from this piece, as Malone remarks, "it is extremely probable that he was furnished with the fable of the present Comedy," as well as the designation of "Surreptus" or "Sereptus" appended to the name of *Ant. E.* in the Folio, and which is more fully referred to later on. Later, in 1582, this play recurs as the *History of Ferrar* (*sic*), in the accounts of the Revels at Court, as a drama produced at Windsor; and it may well be conjectured that this "Historie of Error" was nothing but a free rendering of the *Menaechmi*

of Plautus, just as *Ralph Roister Doister* (*ante* 1550) is founded, generally, on the *Miles Gloriosus;* and that Shakespeare drew upon the "Historie" for material for his version of *The Errors.* Further, a prose version was published in 1595 under the title of "*Menaecmi, a pleasant and fine conceited comaedie taken out of the most excellent wittie Poet Plautus.* Written in English by W. W." (This translation, which "W. W." seems to have also entitled *Menechmus*, will be found complete in Appendix II.) "It is simply a translation," says Professor Morley, "act by act, scene by scene, speech by speech, without any alteration of the action, of the names of characters, or even of the sense of any speech, in the free rendering that was to bring it home to English readers." "W. W." in all probability stands for William Warner (1558-1609), an Oxford man, an attorney of the Common Pleas, and the author of *Albion's England* (1586). The *Menaecmi* was entered on the books of the Stationers' Company in 1584; but, in all probability, according to the usual custom of writers of that age, existed in manuscript long before its publication, and therefore may very well have been read by Shakespeare or otherwise have become available for his purposes. At anyrate, the printer of the little volume, which is a small unpaged quarto of forty pages, including the title,[1] in his address to "the loving readers" remarks that the writer thereof had "diverse of this Poettes comedies Englished for the use and delight of his private friends who in Plautus owne words are not able to under-

[1] The British Museum copy of the Quarto has been carefully consulted by the editor in the preparation of Appendix II. It is interesting to note that, at the end of the little volume, there is an entry in an old hand, "Price £o 2s. 6d." The Quarto would fetch a trifle more now-a-days.

stand them." (See this preface, in Appendix II.) I cannot help thinking that this last sentence is peculiarly appropriate to the case of Shakespeare himself, whether as a possible "private friend" of "W. W.," or, as having "small Latine," "not able to understand Plautus owne words." Possibly too, as Collier points out, the doggerel fourteeners of the Dromios favour the supposition that Shakespeare made use of an older play; and in my opinion he made use both of the older "Historie" and of Warner's version. Moreover, the supposition that Shakespeare made use of this version of the *Menaecmi* is supported by evidence from the *Menaecmi* itself, and this evidence is much stronger than is commonly supposed. A close comparison of W. W.'s version with *The Errors* provides us with a dozen passages or more in W. W. which may be considered with much reason to have been in Shakespeare's mind when engaged on the composition of his *Errors*. These are now set out at length, each followed by the corresponding passage in *The Errors*. It will be noticed that many of these passages come from the last and most important act of W. W.'s translation, the inference being that Shakespeare had studied it more intently than the preceding acts.

1. *Menaecmi*, I. ii. 19:—

> *Men.* We that have *Loves abroad, and wives at home*, are miserably hampred, yet would every man could tame his shrewe as well as I doo mine.

Errors, II. i. 87, 88, 104:—

> His company must do his *minions* grace,
> Whilst *I at home* starve for a merry look.
> I know his eye doth homage *otherwhere*.

2. *Menaecmi*, II. i. 12 :—

Mes. Why then let 's even as long as wee live seeke your brother : *six* yeares now have we roamde about thus, *Istria*, *Hispania*, *Massylia*, *Ilyria*, all the upper sea, all high Greece, all Haven Towns in *Italy*.

Errors, I. i. 132 :—

Five summers have I spent in farthest Greece,
Roaming clean through the bounds of Asia.

3. *Menaecmi*, II. i. 35 :—

I hold it verie needful to be drawing home-ward, lest in *looking* for your brother we quite *lose ourselves*.

Errors, I. ii. 39 :—

So I, to find a mother and a brother,
In quest of them, unhappy, *lose myself*.

4. *Menaecmi*, II. i. 37 :—

For this assure yourselfe, this Towne *Epidamnum*, . . . *sine damno ;* and *cf.* v. i. 450 *post.*

Errors, I. ii. 97-105 :—

They say this town is full of *cozenage*. . . .
I greatly fear my money is not safe.

5. *Menaecmi*, V. i. 46 :—

Desire him *of all love* to come over quickly to my house.

Errors, II. i. 102 (and compare *Midsummer-Night's Dream*, II. ii. 154) :—

Would that alone *of love* he would detain ;

and I. i. 131 :—

Whom, whilst I laboured *of a love* to see.

6. *Menaecmi*, V. i. 91 :—

Mul. He makes me *a stale* and a laughing-stocke to all the world.

Errors, II. i. 101 :—

Poor I am but his *stale*.

7. *Menaecmi*, V. i. 101 :—

Mul. Hee hauntes naughtie *harlottes* under my nose.

Errors, V. i. 205 (not quite in same sense) :—

While she with *harlots* feasted in my house.

8. *Menaecmi*, V. i. 123 :—

My *chaine* which he stole from me.

Errors, II. i. 106 :—

Promised me a *chain*.

9. *Menaecmi*, V. i. 308 :—

Methinks it is no pleasure to a man to be *basted with a ropes end* two or three houres togither.

Errors, IV. i. 16; IV. iv. 16, 42, etc. :—

Rope's end; to a rope's end; beware the rope's end;

and *cf.* II. ii. 62 :—

Purchase me another dry *basting*.

10. *Menaecmi*, V. i. 346 :—

You had bene in good case, if I had not bene heere now.

Errors, IV. iii. 23, etc. :—

A plain *case;* in a *case* of leather, etc.

11. *Menaecmi*, V. i. 369 :—

Mess. Ile go strait *to the Inne*, and deliver up my accounts, and all your *stuffe;* and v. i. 546, household *stuffe*.

Errors, IV. iv. 148, 157 :—

Come to the *Centaur;* fetch our *stuffe* from thence.
Therefore away to get our *stuff* aboard.

12. *Menaecmi*, V. i. 410 :—

Mess. Your *ghoast*. *Men. Tra.* What *ghoast?* *Mess.* Your *Image*, as like you as can be possible.

Errors, V. i. 333-35 :—

Duke. One of these men is *Genius* to the other;
And so of these, which is the natural man,
And which the *spirit?*

13. *Menaecmi*, V. i. 428 :—

Men. Tra. Why, doating *patch*, etc.

Errors, III. i. 32 :—

Idiot, *patch*.

14. *Menaecmi*, V. i. 450 :—

Mess. This same is either some notable *cousening Jugler*.

Errors, I. ii. 97, 98 *ante* :—

They say this town is full of *cozenage*,
As nimble *jugglers* that deceive the eye.

15. And finally we may compare the *Menaecmi*, V. i. 445, where Messenio the slave inquires which of the Menechmi came with him from the ship, with *Errors*, V. i. 410 *sqq.*, where *Dromio S.* mistakes *Ant. E.* for his own master.

Another point which seems to militate against the idea that Shakespeare took the trouble to consult the Latin original arises from the peculiar designations "Sereptus" and "Erotes" which appear in the Folio as cognomina of the twin Antipholuses. Herein it must be noticed that in the first two acts in the Folio Antipholus of Syracuse is distinguished as Antipholus (or Antipholis) *Erotes* or *Errotes*, and Antipholus of Ephesus as Antipholus *Sereptus;* whilst in the remaining acts they figure as Antipholus *Siracusia* and Antipholus of Ephesus respectively. "Erotes" and "Sereptus" are probably mere errors for or corruptions of *Erraticus* and *Surreptus;* the title of *Antipholus Sereptus* being in all probability derived from the *Menaechmus Surreptus* of Plautus, a character well known to Shakespeare's contemporaries; and if so, most probably taken from the *Historie of Error*. (See the note of the Cambridge Editors hereon, vol. i., p. 518.) Another argument

against Shakespeare's accurate knowledge of Latin and his direct recourse to the text of Plautus is that, assuming the Folio text was printed from Shakespeare's manuscript, as is probable enough, it is difficult to see how these corruptions could have appeared therein, if he were able to appreciate the Latin text without excessive difficulty. Besides, the Folio applies the title of *Sereptus* to *Ant. E.*, who is not *Surreptus* or "stolen away," like the Menechmus of Plautus, but separated from his father and mother on the seas. "'Sereptus,' I suspect," says Watkiss Lloyd, *Essays*, p. 47, "was written down by ear with no very precise apprehension of its restricted meaning. It was obtained from a source which was neither the printed Plautus nor the translation of W. Warner." This source may well have been the *Historie of Error* or some careless transcript thereof, which Shakespeare may have found in his company's archives. Shakespeare's spelling of the name may have been "Antipholus"—see III. ii. 2-4—though in the Folio, as we have seen, it occasionally appears as "Antipholis"; and, as Watkiss Lloyd points out, it is "a name that has much appearance of having been a changeling by ear for 'Antiphilus,' a true Greek appellative; and by its signification as appropriate for the twin masters of the play; *ἀντιφιλία* = mutual affection." I am of opinion that the latter form is what Shakespeare really intended and did in fact use, and chiefly on the ground that "Antiphilus" is the name of one of the heroes in Sidney's *Arcadia*, a book which was of course well known to Shakespeare.

A brief sketch of the plot of the *Menaecmi* will enable us to judge of the extent to which Shakespeare was indebted

to the Latin comedy in his handling of *The Errors*, and of the enormous advance in dramatic skill and characterisation which is shown in the English version.

The scene of the *Menaechmi* is laid at Epidamnus (in the English version *Epidamnum*, and in the Folio *Epidamium*). The Menaechmi, distinguished in Warner's version as "Menechmus the Traveller," originally called "Sosicles," and "Menechmus the Citizen," are two brothers, one of whom, Sosicles, after the loss of the other, is called by his name; and when arrived at man's estate goes in search of him. At the opening of the play, Menechmus the Citizen who is given to "lewd dealings and vile thievery," has arranged to dine with a courtezan Erotium; but Menechmus Sosicles (the Traveller), who has just landed with his servant Messenio after "six years roaming about Istria, Hispania, Massylia, Ilyria, all the upper sea, all high Greece, all Haven Towns in Italy," is summoned by Erotium's servant to the dinner in place of his brother, the Citizen. The Traveller is then entrusted with a cloak, which the Citizen had pilfered from his wife, "Mulier," and given to Erotium, to take to the dyer's, and also a chain to the goldsmith's. Next Mulier is advised by Peniculus the parasite of Menechmus the Citizen to "bayt her husband for his life"; which she promptly proceeds to do. The Citizen, after a bad quarter of an hour, goes to Erotium to request that he may have the cloak again in order to appease his wife, but falls into the courtezan's bad graces also, and is accused of defrauding her both of the cloak and chain. In the last act, the wife meets Menechmus the Traveller with the cloak, and reviles him for an "impudent beast," and he, with some justice,

recriminates. The wife summons her father, "Senex," and desires to be taken home, further alleging that her husband "makes her a *stale* and a laughing-stocke to all the world." The unfortunate Traveller swears by all the gods that the accusation brought against him is utterly false, but he is charged with madness by the Senex, and actually feigns madness in order to frighten them. They go off to fetch "Medicus" (a "Physitian"), and the Traveller promptly hies him to his ship. On their return the Senex and Medicus meet the Citizen and accuse him of madness; and he is only saved from being carried to the house of the Medicus by the timely arrival of Messenio, the Traveller's servant, who for the "good turne" is thanked and promised his freedom. The Citizen then departs, and the Traveller appears, and is reminded of the promised freedom by Messenio, who thus makes his real master "starke mad." Finally, the Citizen again appears on the scene, and in the *dénouement* full explanations ensue between the brothers as to "how all this matter came about"; and "much pleasant Error" thereby finds a happy ending.

We are now in a position to judge of the extent to which Shakespeare made use of the Plautine version; and the result is to show how skilfully he elaborated and improved on the situation and characters of the old Latin comedy. "The comparison," as Watkiss Lloyd remarks in his *Essays* (p. 49, ed. 1875), "can only be fully enjoyed by reading the two productions conjointly, and then the completeness with which the later poet has remodelled and recast the materials of his predecessor becomes amusingly apparent—the twin dramas have all the resemblance and all the differences of

the twins their heroes." The plot as Shakespeare found it was doubled and trebled in its farcical character and incidents in *The Errors*. *The Errors* indeed is the high water mark of elaborate farce in its highest signification. "Shakespeare," says Coleridge in his *Literary Remains*, "has in this piece presented us with a legitimate farce in exactest consonance with the philosophical principles and character of farce, as distinguished from comedy and from entertainments. A proper farce is mainly distinguished from comedy by the license allowed, and even required, in the fable, in order to produce strange and laughable situations. The story need not be probable, it is enough that it is possible. A comedy would scarcely allow even the two Antipholuses; because, although there have been instances of almost indistinguishable likeness in two persons, yet these are mere individual accidents, *casus ludentis naturae*, and the *verum* will not excuse the *inverisimile*. But farce dares add the two Dromios, and is justified in so doing by the laws of its end and constitution. In a word, farces commence in a postulate, which must be granted." To mention some details of Shakespeare's handling, he transfers the scene of the action from Epidamnum to Ephesus, and thereby secures a locality where the "errors" of the play would seem most likely and reasonable as the result of sorcery and witchcraft. He retains the twin Menaechmi, the Traveller and the Citizen, the *Mulier* being represented by Adriana, *Erotium* by the Courtezan, *Messenio* by Dromio of Syracuse, and the *Medicus* by Dr. Pinch. On the other hand, he discards, as useless for his purposes, the stereotyped character of the parasite *Peniculus*, *Senex* the father-in-law of the Citizen, and the cook and maid of

Erotium. He adds numerous fresh characters, *viz.*, the Duke of Ephesus—"when he can he always introduces a Duke," as Dowden remarks—Ægeon, Dromio of Ephesus, Balthazar, Angelo, the First and Second Merchants, Luciana, Luce, and Æmilia; many of whom would be within the range of his own knowledge and observation. He works out such love interest as the situations afforded without impairing the force of the main farcical incidents; and in the pathetic story of Ægeon he sets the whole action in a background or framework of tragicomedy perhaps of his own invention and arrangement, or possibly taken from the story told to the Siennese traveller in the *Suppositi* of Ariosto. In short, there is in *The Errors* a wealth of new invention and construction which raises it almost to the height of an original play.

It has been already remarked that Shakespeare was likewise indebted to the *Amphitryon* of Plautus for the central incident of his play, *viz.*, the amusing scene, Act III. sc. i., in which Antipholus of Ephesus is locked out of his own house while his brother is dining within. It is quite possible, nay more than probable, that this incident had been introduced into the *Historie of Error;* and that this was the source of Shakespeare's knowledge and employment of the episode. It is also probable that the scene from the *Amphitryon* originated the introduction of the twin Dromios, as also the substitution of the wife Adriana for the "courtezan" as the hostess of Antipholus of Syracuse; and the facile dramatic skill of Shakespeare, even at this early period of his career, is shown by his making the visit of Antipholus of Ephesus to the courtezan appear as a natural act of resentment and re-

taliation for his exclusion by his own wife from his own house.

Although Shakespeare's delineation of character in *The Errors* has been already spoken of as comparatively timid and shadowy, this remark must only be so understood in relation to the wealth of creative genius exhibited in the great characters of his later plays. Even at this early period of his career very considerable skill is shown by him in the difficult task of discriminating the characters of the twin masters and attendants of *The Errors*. Great cleverness in dramatic contrast appears in the collocation of the somewhat sedate and melancholy Antipholus of Syracuse with his servant the merry and jesting Dromio of Syracuse; and no less in the association of the impatient and passionate Antipholus of Ephesus with the somewhat precise and discreet Dromio of Ephesus. And yet this contrast is never sharp, never overdone, otherwise it would have destroyed the illusion for the spectator, even when armed with all previous knowledge. The twin characters may be said to be outlined but not fully filled in. Antipholus of Syracuse has set out to find his lost mother and brother, he has not succeeded after a quest of some years, and consequently he is "dull with care and melancholy" (I. ii. 20).

> He that commends me to mine own content
> Commends me to the thing I cannot get. (II. i. 33.)

He is kind to his attendant though he beats him out of habit, as the proper thing to do. He is amiable, and intellectual, steady and constant, and, above all, sentimental, as we learn from his poetic declaration to Luciana in Act III.

sc. i. He refers to his love-making again in the last scene (v. i. 375):—

> What I told you then,
> I hope I shall have leisure to make good.

His character is altogether of finer grain than that of his brother. His brother Antipholus of Ephesus is cast in an inferior mould, both in intellect and morals. He is sensual in temperament. When his doors are shut against him he is capable of dining with the courtezan and giving her the chain in order to spite his wife (III. i. 117, 118). Smarting under his injuries he is brutal towards his wife (IV. iv. 100). He is vindictive and passionate; he will "bestow a rope's end among his wife and her confederates" (IV. i. 16). From the point of view of dramatic retribution he probably deserves all the hard treatment which Shakespeare has meted out to him.

The contrast between the twin Dromios is of like character, but it does not appear to be so carefully worked out, nor in fact did the needs of the piece require this. Dromio of Syracuse is described by his master (I. ii. 19) as—

> A trusty villain, Sir; that very oft,
> When I am dull with care and melancholy,
> Lightens my humour with his merry jests.

This Dromio has a plentiful fund of animal spirits and irrepressible wit, as befits a man who has roamed about the world. His temperament is clearly seen in the quibbling dialogue of Act II. sc. ii., in which he rises superior to his master in the art of verbal quip and crank; in his equally smart description of Nell the kitchen-wench in Act III. sc. ii.; and, above all, in his description, with its outpouring of

inexhaustible epithets, of the Sergeant of the Counter, in Act IV. sc. ii. In fact, the chief farcical incidents of the play are engineered by Dromio of Syracuse. His twin-brother of Ephesus is much more grave and discreet, formal and precise, as befits a well-mannered servant who has passed his life in town. See Act I. sc. ii.; Act II. sc. i.; Act IV. sc. iv. That he is consequently looked on by his twin of Syracuse as the "elder" appears from V. i. 421-23.

> *Dro. S.* Not I, Sir; you are my elder.
> We 'll draw cuts for the senior; till then lead thou first.

However trifling the point, it may be interesting to note, in view of Shakespeare's debt to Lyly, that the name *Dromio* appears in Lyly's *Mother Bombie* as that of a servant to Memphis; and in all likelihood this is the source of Shakespeare's name for his "attendants on the two Antipholuses."

Adriana is drawn with considerable individuality, and gives us the impression of a loving and dutiful though jealous, impatient and quick-tempered wife, who is something of a shrew withal. Whether, as is sometimes imagined, her character is drawn wholly or in part from that of Shakespeare's own wife may be left to the conjecture of the reader. But in all respects the character is an enormous advance on that of the "Mulier" of Plautus.

Luciana is a slighter sketch, but seemingly Shakespeare intended her character to be more balanced than that of Adriana, and he seems to endow her with more common-sense and worldly prudence than her sister. When Antipholus of Syracuse makes love to her she is prudent enough, before she gives way to any feeling, to "fetch her sister to get her good-will" (III. ii. 70); and in the opening of this second

scene she appears to us as a rather philosophic and worldly "young person" in her conversation with Antipholus as to his relations with his supposed wife.

The influence of Lyly on Shakespeare's early comedies has already been referred to. The "Romantic Comedy," as it is sometimes styled, of Shakespeare is the result in some measure of the movement initiated by Lyly in his comedies, which display in their euphuistic dialogue that peculiar form of "wit" to which action is completely subordinated, and which he had brought into fashion at Court. A fair example of this "wit" is quoted by Mr. W. J. Courthope, in his *History of English Poetry*, vol. iv., p. 72, from Lyly's *Mydas*, in the scene between *Pipenetta*, *Licio* and *Petulus* (Fairholt, vol. ii., pp. 13-15). But Lyly's first object, as Courthope also points out, was to make the action of his dramas unreal. His heroes and heroines, invariably taken from classical mythology, were "removed from all touch with ordinary humanity." His plots were of the most improbable structure. He invested his actions with a kind of fairy atmosphere; and worked out his *dénouements*, after the classical fashion, by means of divine agencies.

The motive of cross-purposes, confusion and mystification pervades all the early comedies of Shakespeare. But while in *Love's Labour's Lost* these are brought about by natural stupidity or deliberate artifice, and in the *Two Gentlemen of Verona* by the agency of love, in *The Errors* it is reached simply by the freaks of nature in the production of two sets of twin brothers. Shakespeare had learnt from Lyly to produce that unreal and improbable atmosphere which is the great charm of his early comedies, and he improved upon

the teaching. Lyly had probably derived it from the study of Plautus himself. A good example is found in the *Amphitryon*, I. i. 299, where *Sosia* says :—

> Di immortales, obsecro vestram fidem
> Ubi ego perii ? ubi immutatus sum
> Ubi ego formam perdidi ?

Perhaps the most strikingly imaginative comic effect in *The Errors* is the state of mind produced in the wandering Antipholus and his attendant by the treatment they receive from the inhabitants of Ephesus. The result is that master and servant each doubts his own identity.

> *Ant. S.* Am I in earth, in heaven, or in hell ?
> Sleeping or waking ? mad or well-advised ?
> Known unto these and to myself disguised ! (II. ii. 212-14)

and

> *Dro. S.* Do you know me, Sir ? am I Dromio ? am I your man ?
> am I myself ? (III. ii. 74.)

But the "more spiritual form of illusion" found in *The Errors* is entirely mediæval, and was obtained by Shakespeare from the examples furnished to him in Lyly's *Endimion*, in which the action is affected by the agency of fairies, witches and enchanted objects. "From Lyly, too," says Courthope, "Shakespeare took the idea of the *underplot*, in which some well-marked character, not absolutely necessary to the evolution of the main plot, is brought on the stage to amuse the audience with his oddities and witty abuse of language." In *The Errors* this part, as we have seen, is filled by Dromio of Syracuse; and an excellent example is found in the witty passage between him and his master in Act II, sc. ii. 49-108 ;—

Dro. S. Well, Sir, I thank you. . . .
Ant. S. I knew 'twould be a bald conclusion.

The scene, no less than the general atmosphere, of the play is idealised for dramatic purposes, but is in fact Shakespeare's London. The play holds the mirror up to contemporary life in London as Shakespeare knew it. "Beneath the masquerade of foreign names in the comedies lay tacitly the familiar scenes of England and of London," as Ordish well remarks in the preface (p. 8) to his interesting little volume, *Shakespeare's London* (1904). English scenes and allusions to English contemporary life in ostensibly foreign situations were merely part of the stage conventions of the time. This is evident from the most casual reading of the play. The introductory story of old Ægeon's wreck at sea would forcibly appeal to an audience familiar with the port of London and the extensive traffic between it and foreign countries. Moreover, the "enmity and discord" referred to by the Duke of Ephesus (I. i. 5) as existing between that city and Syracuse, may well represent a conventional reflection of the intermittent state of enmity long existing in Elizabeth's reign between England and Spain. For instance, in January, 1564, in retaliation for the depredations of the English privateers, Philip of Spain had ordered the arrest of English ships in Spanish harbours, together with their crews and owners. Thirty large vessels were seized, a thousand English sailors and merchants were imprisoned, and English traders were excluded from the ports of the Low Countries. (See Froude, *History of England*, vol. viii., p. 456.) Further, in 1568, Elizabeth connived at the seizure of Spanish treasure ships on their way to Alva for the payment of the Spanish troops in

the Netherlands. Commercial relations were broken off between England and the latter country, and all English ships and traders in the ports of Spain and Flanders were arrested. "The breach with Spain and interruption of the Netherlands trade led to the transference of the merchant adventurers' factory from Antwerp to Hamburg, where the trade was carried on successfully for some ten years till the Hansards drove them out. Elizabeth retaliated in 1578 by abrogating all the special privileges which the men of the Hanse enjoyed in England, and placing them on the same footing as other aliens." (See Dr. Wm. Cunningham's *Growth of English Industry and Commerce* (1892), vol. ii., p. 24.)

Many scenes and expressions of topical interest occur in *The Errors*. In the second scene of Act I. Shakespeare perhaps had in mind Sir Thomas Gresham's Royal Exchange when he makes Antipholus of Syracuse at his arrival "view the manners of the town, peruse the traders and gaze upon the buildings" (I. ii. 12). Dromio of Ephesus was charged to bring his master from the mart (II. i. 5-II. ii. 6) home to dinner at his house the Phœnix (I. ii. 75, 88; II. ii. 11); the houses of merchants, who then dwelt "over the shop," being of course distinguished by signs. "The Centaur" is the inn of Antipholus of Syracuse (I. ii. 9); "The Tiger" is the inn where Antipholus of Ephesus and his friend dine (III. i. 95). We also find "the Porpentine" (III. i. 116, ii. 170; IV. i. 49 and V. i. 222); and also many references to purely English matters, *e.g.*, Dromio's sixpence to pay the saddler (I. ii. 55); his master's fault *scored* on his pate (I. ii. 65); the reference to English fairy lore (II. ii. 191 *sqq.*); purely English names of servants (III. i. 31); the English stocks (III. i. 60); the fat

kitchen-wench (III. ii. 95); the gossips' feast (V. i. 406); Pentecost (IV. i. 1); and the Priory or Abbey (the names with Shakespeare are synonymous) in Act V.—beyond doubt the Priory of Holywell, near which Shakespeare lived and worked. "The melancholy vale, the place of death and sorry execution" (V. i. 120) may stand for Wapping, the usual place of execution for pirates and rovers at low water mark. The intense interest felt in London in the fortunes of Henry of Navarre has already been referred to.

But perhaps the most extraordinary of these references to contemporary London life and manners are the well-known allusions to English law and procedure, particularly in the fourth act of the play.

The much-debated question of the extent and significance of Shakespeare's knowledge of law as exhibited in his plays and poems is too extensive to be fully dealt with in this place; especially as it is hoped to deal exhaustively with the question elsewhere. With this question is involved certain points about Shakespeare's biography, notably the manner in which his life was spent during the latter years of his residence or presumed residence at Stratford, as well as those immediately succeeding his arrival in London and the commencement of his great career as actor and dramatist.

Malone, himself a barrister, in his edition of 1790 was probably the first to moot the theory that part of Shakespeare's youth was spent in an attorney's office. He observes that Shakespeare's "knowledge of legal terms is not merely such as might be acquired by the casual observation of even his all-comprehending mind; it has the appearance

of *technical* skill; and he is so fond of displaying it on all occasions, that I suspect he was early initiated in at least the forms of law, and was employed, while he yet remained at Stratford, in the office of some country attorney, who was at the same time a petty conveyancer, and perhaps also the seneschal of some manor court." "The technical language of the law," says Grant White, "runs from his pen as part of his vocabulary and parcel of his thought" . . . "genius, though it reveals general and particular truths, and facilitates all acquirement, does not impart facts or the knowledge of technical terms." These quotations may stand as most fitly expressing the views of the many authorities who suppose that Shakespeare must have had some kind of legal training. On the other hand certain opponents of the hypothesis suggest that Shakespeare after he came to London may have attended the courts and frequented the society of lawyers; or that owing to his father having been engaged in legal transactions the son may have gleaned the knowledge of legal technicalities which he stored in his memory and afterwards reproduced in his plays and poems. But the whole internal evidence of the plays, and especially of the poems, is dead against this latter theory, not so much the weight of each individual reference as the weight of the accumulated mass which shows the law to have been "part and parcel" of his intellectual equipment. One of the most astonishing features of the case is the fact that there are not far from 150 legal references in the poems and sonnets alone; *i.e.*, within the compass of about 5000 lines of verse. Not to speak of the extreme improbability of Shakespeare having any spare time to devote to the

technicalities of the law when in London and actively engaged as actor and dramatist, a careful and minute study of the whole works leads us irresistibly to the conclusion that Shakespeare's mind must have been early steeped in the minutiæ of practical and technical legal work. To adopt one of his own phrases in *The Errors*, his legal knowledge was "in grain." There are no mere legal patches on his literary gown. The apprentice to the law carried about with him through life a vivid remembrance of his early apprenticeship. As Coleridge pithily remarked, an author's observations of life would be drawn from the immediate employments of his youth and from the character and images most deeply impressed on his mind, and the situation in which these employments had placed him.

The particular legal expressions or references in *The Errors* may now be roughly analysed as follows:—

(1) References to the law of property and conveyancing:—

II. i. 41. This *fool-begg'd* patience in thee will be left.

II. ii. 29. And make a *common* of my serious hours.

II. ii. 71-75. There 's no time for a man to *recover* his hair. May he not do it by *fine and recovery?* and *recover* the lost hair of another man.

III. i. 12. That you beat me at the mart, I have your *hand* to show.

III. i. 13. If the *skin* were *parchment*, and the blows you gave were ink.

V. i. 106. It is a branch and *parcel* of mine oath.

(2) References to legal procedure:—

I. i. 142-45. Now, trust me, were it not *against our laws*,
Against my crown, my oath, my dignity,
Which princes, would they, may not *disannul*,
My soul should *sue* as *advocate* for thee.

III. i. 105, 106. For slander lives upon *succession*,
For ever hous'd where it gets *possession*.

IV. i. 6. I'll *attach* you by this *officer*.

IV. ii. 32-50; 32. No, he 's in Tartar limbo, worse than *hell*.
33. A devil in an *everlasting garment*.
36. A fellow all *in buff*.
40. One that, before *the Judgement*, carries poor souls to *hell*.
42. He is *'rested on the case*.
43. Tell me *at whose suit*.
49. Was he *arrested on a band?*
56. If an hour meet *a sergeant*.
61. And *a sergeant* in the way.

IV. iii. 23. Why, 'tis a plain *case*.

IV. iii. 25. Gives them a bob, and *'rests* them.

IV. iii. 27. Gives them *suits of durance*.

V. i. 100. And will have no *attorney* but myself.

(3) General references:—

I. i. 9. Have *seal'd* his rigorous *statutes* with their bloods.

V. i. 126. Against the laws and *statutes* of this town.

IV. ii. 58. Time is a very *bankrupt*.

V. i. 270. Why what an intricate *impeach* is this?

The Errors, it is true, does not contain any large *number* of legal references, nothing like so many as the poems, sonnets, and some of the other plays, but these references are quite numerous enough to show the colouring which Shakespeare's mind had previously imbibed, and which he has evinced in this play, written as it must have been about 1591-2, and therefore not long, about five years in fact, after he came to London. He *might* of course have attained to this intimate *technical* knowledge in the intervening period: all I can say to that is to repeat my belief that actively engaged as he must have been in his "bread and butter" pursuits of acting, recasting old plays, writing new ones and as-

sisting his "fellows" in theatrical management, it would have been nothing short of a miracle if he had, *at the same time*, sought to make an express study of the law. And to what end?

Scenes ii. and iii. of Act IV. are particularly noticeable as showing Shakespeare's intimate acquaintance with the principles of special pleading and "arrest on mesne process," as it was called; not to mention the social aspect of his evident familiarity with some of the manners and customs of old London. It is not to be assumed that such knowledge was limited to Shakespeare alone among the dramatists: many of them from John Lyly onwards use even special and technical legal terms with exactness and propriety. What I do repeat is that, as is instanced in the case of this, one of the earliest, if not the very earliest of his comedies, the total cumulative effect of the numerous legal references in the poems and plays leads irresistibly to the conclusion that the technical language of the law is an ingrained and ineradicable part of his vocabulary and his thought, and could only have been acquired in the way of regular study as an apprentice to the law.

In conclusion, it may be remarked that in *The Errors* the well-known "unities" of action, time and place seem to be rigidly adhered to; and the play is "all compact" on the true classical model; but, in my opinion, this end was attained by Shakespeare, not of any set purpose or deliberate intention, but rather by his simply following the nature and scope of the subject-matter as set forth in the old Plautine play.

THE COMEDY OF ERRORS

DRAMATIS PERSONÆ

SOLINUS, *Duke of Ephesus.*

ÆGEON, *a Merchant of Syracuse.*

ANTIPHOLUS *of Ephesus,* } *Twin Brothers and Sons to*
ANTIPHOLUS *of Syracuse,* } *Ægeon and Æmilia.*

DROMIO *of Ephesus,* } *Twin Brothers and Attendants on*
DROMIO *of Syracuse,* } *the two Antipholuses.*

BALTHAZAR, *a Merchant.*

ANGELO, *a Goldsmith.*

First Merchant, friend to Antipholus of Syracuse.

Second Merchant, to whom Angelo is a debtor.

PINCH, *a Schoolmaster.*

ÆMILIA, *Wife to Ægeon, an Abbess at Ephesus.*

ADRIANA, *Wife to Antipholus of Ephesus.*

LUCIANA, *her Sister.*

LUCE, *Servant to Adriana.*

A Courtesan.

Gaoler, Officers, and other Attendants.

SCENE : EPHESUS.

THE COMEDY OF ERRORS

ACT I

SCENE I.—*A Hall in the Duke's Palace.*

Enter DUKE, ÆGEON, *Gaoler, Officers and other Attendants.*

Ægeon. Proceed, Solinus, to procure my fall,
And by the doom of death end woes and all.
Duke. Merchant of Syracusa, plead no more;
I am not partial to infringe our laws:
The enmity and discord which of late
Sprung from the rancorous outrage of your duke
To merchants, our well-dealing countrymen,
Who, wanting guilders to redeem their lives,

A hall . . . palace] Malone; *The Duke's palace* Theobald; *A publick Place* Capell. *Duke*] *the Duke of Ephesus* Ff. *Ægeon*] Rowe; *with the Merchant of Siracusa* Ff. *Officers*] Capell; *Officer* Staunton; omitted in Ff. 1. *Solinus*] F 1; *Salinus* Ff 2, 3, 4.

1. *Solinus*] The Duke's name is not mentioned elsewhere in the play.

2. *doom*] judgment, sentence. The exact phrase occurs also in *Henry V.* III. vi. 46:—

"Exeter hath given the *doom* of death
For pax of little price";

and in *Titus Andronicus*, III. i. 24: "Unbind my sons, reverse the *doom* of death." We also find in *2 Henry VI.* IV. ix. 12: "Expect your highness' *doom* of life or death." Shakespeare uses it for the day of judgment in the well-known passages in *Hamlet*, III. iv. 50: "As against the *doom*"; and *Macbeth*, II. iii. 83: "The great *doom's* image"; and IV. i. 117: "What, will the line stretch out to the crack of *doom?*"

8. *guilders*] The "guilder" was (*a*) a gold coin formerly current in the

Have seal'd his rigorous statutes with their bloods,
Excludes all pity from our threatening looks.
For, since the mortal and intestine jars
'Twixt thy seditious countrymen and us,
It hath in solemn synods been decreed,
Both by the Syracusians and ourselves,
To admit no traffic to our adverse towns:
Nay, more, if any, born at Ephesus,
Be seen at Syracusian marts and fairs,
Again, if any Syracusian born
Come to the bay of Ephesus, he dies,
His goods confiscate to the duke's dispose;
Unless a thousand marks be levied,
To quit the penalty, and to ransom him.

14. *Syracusians*] F 4; *Siracusians* Ff 1, 2, 3; *Syracusans* Pope. 16, 17. *Nay more, if . . . Ephesus Be seene at any*] Ff; *Nay, more, If . . . seen At any* Malone; *any* omitted by Pope. 22. *and to*] F 1; *and* Ff 1, 2, 3.

Netherlands and parts of Germany; (*b*) a Dutch silver coin worth about 1s. 8d. English (*New Eng. Dict.*). Valued from one shilling and sixpence to two shillings, says Steevens. Used here and in IV. i. 4 in a general sense for money. So in Marlowe, *Faustus*, sc. iv. line 34 (Bullen, i. 229): "*Wagner*. Hold, take these *guilders*"; where the stage-direction following is "*gives him money*."

11. *intestine*] Not quite in the sense of "internal," as between people of the same state; as in *1 Henry IV.* I. i. 12: "in the *intestine* shock And furious close of *civil* butchery" (the only other passage in Shakespeare where the word seems to occur); but rather as amplifying and emphasising the previous word "mortal."

14. *Syracusians*] Pope's spelling has been adopted by some Editors, but there seems little reason for any deviation from the spelling of the Folios, which also occurs in v. i. 124: "a reverend *Syracusian* merchant." Marshall points out that the form *Syracusian* is found in Burton's *Anatomy of Melancholy* (ed. 1676), p. 345: "or as that *Syracusian* in a tempest," etc. Similarly, Dryden in his *MacFlecknoe*, 83, has "Pure clinches [*i.e.* puns] the *suburbian* muse affords."

15. *adverse*] Compare *Twelfth Night*, v. i. 87: "Into the danger of this *adverse* town."

16, 17. *Nay, more, . . . fairs*] The Globe and Cambridge editions print as three lines, thus:—

"Nay, more,
If any born at Ephesus be seen
At any Syracusian marts and fairs";

but there can be little doubt that the "any" of the Folios in the last line has been caught up by mistake from the preceding line, and that Pope was right in omitting it.

Thy substance, valued at the highest rate,
Cannot amount unto a hundred marks;
Therefore, by law thou art condemn'd to die.
Æge. Yet this my comfort; when your words are done,
My woes end likewise with the evening sun.
Duke. Well, Syracusian; say, in brief, the cause
Why thou departedst from thy native home,
And for what cause thou cam'st to Ephesus.
Æge. A heavier task could not have been imposed
Than I to speak my griefs unspeakable;
Yet, that the world may witness that my end
Was wrought by nature, not by vile offence,
I 'll utter what my sorrow gives me leave.
In Syracusa was I born; and wed
Unto a woman, happy but for me,
And by me too, had not our hap been bad.
With her I lived in joy; our wealth increased
By prosperous voyages I often made
To Epidamnum; till my factor's death,

29. *home,*] *Home;* Rowe; *home?* Ff. 32. *griefs*] F 1; *griefe* F 2; *grief* Ff 3, 4. 38. *And by me too,*] Ff 2, 3, 4; *And by me;* F 1. 41, 62. *Epidamnum*] Pope; *Epidamium* Ff, Marshall; *Epidamnium* Rowe. *Epidamnum; . . . death*] Theobald; *Epidamium, . . . death* F 1; *Epidamium, . . . death;* Ff 2, 3, 4.

26. *this*] Walker (*Shakespeare's Versification*, p. 85) suggested that *this* ought to be printed *this'*, the contraction for "this is."

34. *by nature*] *i.e.* by natural affection, which prompted me to seek my son at Ephesus (Malone).

38. *too*] A syllable has certainly fallen out of this line. It is a poor expedient to lengthen the pronunciation of "our" into a dissyllable; and we may as well adopt the reading of the second Folio. Besides, Shakespeare never makes the word a dissyllable, even in the early plays. See *e.g.* II. i. 10 *post:* "Why should their liberty than ours be more?"

41. *Epidamnum*] This is the form used in the translation of the *Menaechmi* by "W. W.," published in 1595 (for which see Introduction and Appendix II.); and it is consequently the most likely form for Shakespeare to have adopted, if, as is more than probable, he had seen it in MS. before he wrote *The Errors*. *Epidamnus* was

And the great care of goods at random left,
Drew me from kind embracements of my spouse:
From whom my absence was not six months old,
Before herself, almost at fainting under
The pleasing punishment that women bear,
Had made provision for her following me,
And soon and safe arrived where I was.
There had she not been long but she became
A joyful mother of two goodly sons;
And, which was strange, the one so like the other,
As could not be distinguish'd but by names.
That very hour, and in the self-same inn,
A meaner woman was delivered
Of such a burden, male twins, both alike:
Those, for their parents were exceeding poor,
I bought, and brought up to attend my sons.

42. *the . . . care . . . left*] Theobald; *he . . . care . . . left* F 1; *he . . . store . . . leaving* Ff 2, 3, 4; *he, great care . . . left* Steevens (1778, 1793). *random*] Ff 3, 4; *randone* Ff 1, 2. 54. *meaner*] Delius (S. Walker conj.); *meane* F 1; *poor meane* F 2; *poor mean* Ff 3, 4. 55. *burden, male twins,*] *burthen Male, twins* F 1.

the correct name of the town, afterwards called by the Romans *Dyrrhachium*. Marshall points out that the mistake probably arose from the fact that in the acrostic argument prefixed to the *Menaecmi* the name of the town occurs only in the accusative case: "Post *Epidamnum* devenit."

42. *random*] The older spelling, *randon* (Folio *randone*), should perhaps be preserved in the text.

54. *meaner*] *i.e.* of lower rank than that of my wife. This, the conjecture of Sidney Walker, is undoubtedly correct, since the poverty of the parents is expressly referred to in line 56. Compare the usage of the word in *1 Henry VI.* II. v. 123: "Choked with ambition of the *meaner* sort"; *Richard III.* v. ii. 24: "Kings it [hope] makes gods and *meaner* creatures Kings"; *Taming of the Shrew*, I. i. 210: "Some Neapolitan, or *meaner* man of Pisa"; *Coriolanus*, I. vi. 27: "From every *meaner* man"; and *The Tempest*, III. iii. 87: "My *meaner* ministers"; and IV. i. 35: "Thou and thy *meaner* fellows." Compare also John Davies in his *Scourge of Folly*, 1607, addressing "Our English Terence, Mr. Will Shakespeare":—

"Thou hadst been a companion for a King
And been a King among the *meaner* sort."

My wife, not meanly proud of two such boys,
Made daily motions for our home return:
Unwilling I agreed; alas, too soon
We came aboard. . . . . .
A league from Epidamnum had we sail'd
Before the always-wind-obeying deep
Gave any tragic instance of our harm:
But longer did we not retain much hope;
For what obscured light the heavens did grant
Did but convey unto our fearful minds
A doubtful warrant of immediate death,
Which, though myself would gladly have embraced,
Yet the incessant weepings of my wife,
Weeping before for what she saw must come,
And piteous plainings of the pretty babes,
That mourn'd for fashion ignorant what to fear,
Forced me to seek delays for them and me.
And this it was, for other means was none:
The sailors sought for safety by our boat,
And left the ship, then sinking-ripe, to us.

60, 61. *Unwilling . . . aboard. . . .*] As in Pope; one line in the Ff. 60. *soon*] *soon!* Pope; *soon.* Capell. 61. *aboard.*] *aboard and put to sea, but scarce* Editor conj. 68. *doubtful*] *dreadful* Theobald conj. 70. *weepings*] F 1; *weeping* Ff 2, 3, 4. 75. *this*] *thus* Hudson (Collier).

61. *aboard. . . .*] The emendation in the textual notes is of course purely conjectural, but it is simple and precise and seems to convey Shakespeare's meaning. "And put to sea" occurs in v. i. 21; and "but scarce" is essential to the construction following.

64. *instance*] Here perhaps "indication" or "proof": as frequently in Shakespeare. Compare also IV. iii. 88: "Besides this present *instance* of his rage."

68. *doubtful*] Hardly, as Craig says, "awful," "dreadful"; but rather implying the great probability of the truth of the statement, like the Latin phrases *haud scio an, dubito an*, etc. Compare *King Lear*, v. i. 12:—

"I am *doubtful* that you have been
conjunct
And bosom'd with her."

77. *sinking-ripe*] Compare *Love's Labour's Lost*, v. ii. 274: "weeping-ripe"; and *The Tempest*, v. i. 279: "reeling-ripe."

My wife, more careful for the latter-born,
Had fasten'd him unto a small spare mast,
Such as seafaring men provide for storms;
To him one of the other twins was bound,
Whilst I had been like heedful of the other.
The children thus disposed, my wife and I,
Fixing our eyes on whom our care was fix'd,
Fasten'd ourselves at either end the mast;
And floating straight, obedient to the stream,
Was carried towards Corinth, as we thought.
At length the sun, gazing upon the earth,
Dispersed those vapours that offended us;
And, by the benefit of his wished light,
The seas wax'd calm, and we discovered
Two ships from far making amain to us,
Of Corinth that, of Epidaurus this:

78. *latter-born*] *elder-born* Rowe. 82. *other*] *others* Capell conj. 85. *either end the mast*] *th' end of either mast* Hanmer. *mast*] *masts* Furnivall conj. 86, 87. *And . . . Was*] Ff; *And . . . Were* Rowe; *Which . . . Was* Capell. 88. *sun*] *sonne* F 1. 90. *wished*] F 1; *wish'd* Ff 2, 3, 4. 91. *seas wax'd*] *seas waxt* F 1; *seas waxe* F 2; *seas wax* F 3; *seas was* F 4; *sea was* Rowe. 93. *Epidaurus*] *Epidarus* F 1; *Epidamnus* Theobald conj.

78. *latter-born*] See note on line 124 *post*.

92. *amain*] This word is frequent in the early plays and poems: *e.g. 1, 2* and *3 Henry VI.*; of an army on the march, etc., *Titus Andronicus*. Compare also *Love's Labour's Lost*, v. ii. 549: "The ship is under sail, and here she comes *amain*"; *Venus and Adonis*, 5, "sick-thoughted Venus makes *amain* unto him." Shakespeare also uses it of the flight of Juno's peacocks (*The Tempest*, IV. i. 74).

93. *Of Corinth . . . Epidaurus*] Marshall well remarks: "This line seems to require a little geographical explanation. The *Epidaurus* (spelt *Epidarus* in F 1) mentioned here, was the town of that name, situate in Argolis on the Saronic Gulf. There was another *Epidaurus* in Laconia, called also Limera. Corinth had two ports, Lechæum on the Gulf of Corinth, and Cenchreae on the Saronic Gulf. A ship, bound to or coming from the latter port, would come by the same course as one sailing to or from Epidaurus; and they would meet the floating mast, on which Aegeon, his wife and the four children were, outside the Ionian islands. Dyrrhachium (*Durazzo*) is about 250 miles from the mouth of the Gulf of Corinth; Aegeon tells us that the storm commenced when they were 'a league from Epidamium'; so that,

But ere they came,—O, let me say no more!
Gather the sequel by that went before.
Duke. Nay, forward, old man; do not break off so;
For we may pity, though not pardon thee.
Æge. O, had the gods done so, I had not now
Worthily term'd them merciless to us!
For, ere the ships could meet by twice five leagues,
We were encountered by a mighty rock;
Which being violently borne upon,
Our helpful ship was splitted in the midst;
So that, in this unjust divorce of us,
Fortune had left to both of us alike
What to delight in, what to sorrow for.
Her part, poor soul! seeming as burdened
With lesser weight, but not with lesser woe,
Was carried with more speed before the wind;
And in our sight they three were taken up
By fishermen of Corinth, as we thought.
At length, another ship had seized on us;
And, knowing whom it was their hap to save,
Gave healthful welcome to their shipwracked guests;

102. *upon*] Pope; *up* F 1; *up vpon* Ff 2, 3, 4. 103. *helpful*] *helpless* Rowe; *hopeful* Hudson (Jervis conj.). 112. *another*] *the other* Hanmer. 114. *healthful*] F 1; *helpful* Ff 2, 3, 4.

as it was not long before the wreck took place, the mast, on which he and his family were saved, must have travelled some considerable distance to have reached any spot near the entrance to that gulf. Accuracy, however, as regards the situation of places and their distance from one another, must not be looked for in dramatic works."

103. *helpful*] probably refers to the mast (lines 79, 85), which was their help when the ship was "sinking-ripe" (line 77). The alterations to "helpless" and "hopeful" are not convincing.

114. *healthful*] implying, perhaps, *recovery* from the sufferings of shipwreck. "Helpful," the reading of the second Folio, indeed seems a

And would have reft the fishers of their prey,
Had not their bark been very slow of sail;
And therefore homeward did they bend their course.
Thus have you heard me severed from my bliss;
That by misfortunes was my life prolong'd,
To tell sad stories of my own mishaps.

Duke. And, for the sake of them thou sorrowest for,
Do me the favour to dilate at full
What hath befall'n of them and thee till now.

Æge. My youngest boy, and yet my eldest care,
At eighteen years became inquisitive
After his brother: and importuned me,
That his attendant—so his case was like,
Reft of his brother, but retain'd his name—
Might bear him company in the quest of him:
Whom whilst I labour'd of a love to see,

116. *bark*] *backe* F 1. 119. *That*] *Thus* Hanmer; *Yet* Anon. conj.; *And* Collier. *misfortunes*] *misfortune* Dyce, ed. 2 (Collier). 121. *sake*] F 1; *sakes* Ff 2, 3, 4. 123. *hath . . . thee*] F 2; *haue . . . they* F 1. *of*] omitted in F 4. 124. *youngest . . . eldest*] *eldest . . . youngest* Collier conj. 127. *so*] F 1; *for* Ff 2, 3, 4. 129. *the*] omitted by Pope. 130. *I labour'd of a love*] *he labour'd of all love* Collier (ed. 2).

more "congruent epitheton" (*Love's Labour 's Lost*, I. ii. 14) here than "healthful." Compare line 103 *ante*, "our helpful ship"; *Richard II.* III. iii. 132: "Till time lend friends, and friends their helpful swords"; *1 Henry IV.* III. i. 125: "And gave the tongue a helpful ornament." It is noteworthy that Shakespeare does not seem to have used "healthful" in the earlier plays.

114. *shipwracked*] It seems preferable, both here and in the other two passages of this play where the word occurs, to preserve the old spelling, *viz.* with an *a*, of the Folio. That the pronunciation was broad appears from *Macbeth*, V. v. 51, where it rhymes with "back." The word is so spelt by Dryden, *e.g.* in *Astræa Redux*, 124, and elsewhere.

124. *youngest boy*] Compare lines 78, 82, "latter-born"; the younger of the twain being with the *mother*, not the father, when the wreck took place. Possibly, therefore, an oversight on Shakespeare's part.

127. *so*] There is a great deal to be said for the reading of the second Folio.

130, 131. *Whom . . . loved*] The sense is fairly clear, whilst the con-

I hazarded the loss of whom I loved.
Five summers have I spent in farthest Greece,
Roaming clean through the bounds of Asia,
And, coasting homeward, came to Ephesus;
Hopeless to find, yet loath to leave unsought
Or that or any place that harbours men.
But here must end the story of my life;
And happy were I in my timely death,
Could all my travels warrant me they live.

Duke. Hapless Ægeon, whom the fates have mark'd
To bear the extremity of dire mishap!
Now, trust me, were it not against our laws,
Against my crown, my oath, my dignity,
Which princes, would they, may not disannul,
My soul should sue as advocate for thee.
But though thou art adjudged to the death,
And passed sentence may not be recall'd
But to our honour's great disparagement,
Yet will I favour thee in what I can.

132. *farthest*] Ff; *furthest* Steevens (1793). 143, 144. Inverted by Hanmer (Theobald conj.). 144. *princes, would they, may*] Theobald; *Princes would they may* F 1; *Princes would, they may* Ff 2, 3, 4.

struction is somewhat obscure. With "of a love," *i.e.* "out of love" or "impelled by love," may be compared "of all loves," *Midsummer-Night's Dream*, II. ii. 154; *Merry Wives of Windsor*, II. ii. 119; and *Othello*, III. i. 13.

132, 133. *Five summers . . . Asia*] Ægeon probably means that he had been all through farther Greece, and that he had travelled down the coast of the Ægean Sea as far as Ephesus. Compare the corresponding passage in Act II. sc. i. of W. W.'s translation of the *Menaecmi*, in Appendix II.

133. *clean*] "In the northern parts of England," says Steevens, "this word is still used instead of *quite, fully, perfectly, completely*." We may compare from Shakespeare himself: *Richard II.* III. i. 10: "By you unhappied and disfigured *clean*"; *2 Henry IV.* I. ii. 110: "Though not *clean* past your youth"; *Richard III.* II. iv. 61: "And domestic broils *clean* overblown"; *Coriolanus*, III. i. 304: "This is *clean* kam"; *Othello*, I. iii. 366: "It is *clean* out of the way"; and Sonnet lxxv. 10: "*clean* starved for a look."

Therefore, merchant, I 'll limit thee this day,
To seek thy pelf by beneficial help:
Try all the friends thou hast in Ephesus;
Beg thou, or borrow, to make up the sum,
And live; if no, then thou art doom'd to die.
Gaoler, go take him to thy custody.

150. *Therefore, merchant, I 'll*] Ff; *Therefore, merchant, I* Rowe; *I, therefore, merchant* Pope; *I 'll therefore, merchant* Capell. 151. *seek thy pelf*] Editor; *eke thy store* Bailey conj.; *seek the sum* Cartwright conj. *help . . . help*] Ff; *life . . . help* Rowe (ed. 2); *help . . . means* Steevens conj.; *hope . . . help* Staunton (Collier conj.); *fine . . . help* Singer (ed. 2); *help . . . hands* Kinnear conj. 154. *no*] *not* Rowe. 155. *Gaoler, go*] Editor, Anon. conj.; *Iaylor*, F 1; *Jailor, now* Hanmer; *So, jailer*, Capell; *Go, Gaoler* S. Walker conj.

150. *Therefóre, mérchant*] Capell's reading, perhaps, does least violence to the rhythm of the line and the arrangement of the Folio: nevertheless I think we must keep the Folio reading, whilst accentuating "merchant" on the first syllable. There is no single passage in Shakespeare in which he accentuates it on the second syllable; and it is difficult to see why he should do so here, especially as in the six passages of this play where the word occurs, it is uniformly accented on the first syllable, even in line 3 of this scene, where it must be reckoned as a trochee. "Therefore", should be accentuated on the second syllable, as often in Shakespeare: compare *Midsummer-Night's Dream*, III. ii. 78: "And if I could, what should I get *therefore?*"; and with this stress the line may stand.

151. *seek thy pelf*] Malone remarked—not too happily—"Mr. Pope and some other modern Editors read—To seek thy life, etc. But the jingle has much of Shakespeare's manner." Malone does not appear to be correct in attributing the reading *life* to Pope. The suggestion certainly belongs to Rowe (ed. 2). The critical notes show the efforts—none of them particularly brilliant—to emend this passage. The word "*pelf*" (in the older spelling written "pelfe") is an example of the metathesis of letters common in the Folio corruptions and comes I think nearest both to the sound and to the *ductus literarum* of the Folio "helpe." Moreover, it is illustrated and supported by the different words which Shakespeare uses throughout this scene in reference to the ransom money; *e.g.* "guilders" (line 8), "marks" (line 21), "penalty" (line 22), "substance" (line 23), "sum" (line 153), and "ducats," v. i. 390. What had Ægeon to seek within the prescribed day? Obviously not his "life," but the *means* to save it, *i.e.* the "ransom," or "sum." The word is probably used here by the Duke in a half-contemptuous and yet sympathetic sense, as being of trifling import in comparison with, or when weighed against Ægeon's life in the saving of which the Duke's better feelings and sympathies were interested: compare line 149 *ante*. "Pelf" occurs in the *Passionate Pilgrim*, 192; *Timon of Athens*, I. ii. 63; and *Pericles*, II. Gower, 35.

Gaol. I will, my lord.

Æge. Hopeless and helpless doth Ægeon wend,
But to procrastinate his lifeless end. [*Exeunt.*

SCENE II.—*The Mart.*

Enter ANTIPHOLUS *of Syracuse*, DROMIO *of Syracuse, and First Merchant.*

First Mer. Therefore, give out you are of Epidamnum,
Lest that your goods too soon be confiscate.
This very day, a Syracusian merchant
Is apprehended for arrival here,
And, not being able to buy out his life,
According to the statute of the town,
Dies ere the weary sun set in the west.
There is your money that I had to keep.

Ant. S. Go bear it to the Centaur, where we host,
And stay there, Dromio, till I come to thee.

157. *Ægeon*] *Egean* F 1. 158. *lifeless*] Warburton; *liuelesse* Ff.

Scene II.

SCENE II.] Pope; no division into scenes in Ff. *The Mart*] Clark and Glover; *A public place* Capell; *the street* Pope. *Enter . . .*] Dyce; *Enter Antipholis Erotes, a Marchant, and Dromio* Ff. 1. *First Mer.*] Dyce; *Mer.* Ff. 4. *arrival*] *a rivall* F 1. 10. *till*] *tell* F 2.

Enter Antipholus of Syracuse . . .] In the Folios *Antipholus Erotes*, the latter word, as we have seen (Introduction), being probably a corruption of *Erraticus*, the wanderer; just as Antipholus of Ephesus is styled, in Act II. scene ii. *Sereptus, i.e. Surreptus*, the lost or stolen.

5. *buy out*] Craig compares *Hamlet*, III. iii. 60:—

"And oft 'tis seen the wicked prize itself
Buys out the law."

7. *weary sun*] Compare *Richard III.* v. iii. 19: "The *weary sun* hath made a golden set"; and *King John*, v. iv. 35: "the feeble and day-wearied *sun*."

9. *host*] lodge. Compare v. i. 411: "your goods that lay at *host*, sir, in the Centaur." But the only other passage in Shakespeare where the verb is used is in *All 's Well that Ends Well*, III. v. 97:—

"I will bring you
Where you shall *host*."

Within this hour it will be dinner-time:
Till that, I 'll view the manners of the town,
Peruse the traders, gaze upon the buildings,
And then return, and sleep within mine inn;
For with long travel I am stiff and weary.
Get thee away.

Dro. S. Many a man would take you at your word,
And go indeed, having so good a mean. [*Exit.*

Ant. S. A trusty villain, sir; that very oft,
When I am dull with care and melancholy,
Lightens my humour with his merry jests.

11, 12. Inverted in Ff 2, 3, 4. 12. *that*] *then* Collier. 18. *mean*] F 1; *means* Ff 2, 3, 4.

13. *Peruse*] In the sense of "scan," "observe." Compare *1 Henry VI.* IV. ii. 43: "I hear the enemy: Out some light horsemen, and *peruse* their wings"; *2 Henry IV.* IV. ii. 94: "Let our trains march by us, that we may *peruse* the men"; *Romeo and Juliet*, V. iii. 74: "Let me *peruse* this face," etc.

18. *mean*] *i.e.* means. The singular form is not very common in Shakespeare, but he does use it occasionally, especially in the earlier plays; *e.g. Two Gentlemen of Verona*, I. ii. 95: "There wanteth but a *mean* to fill your song"; II. vii. 5:—

"Tell me some good *mean*
How, with my honour, I may undertake
A journey";

III. i. 38: "They have devised a *mean*"; *Titus Andronicus*, II. iv. 40: "But, lovely niece, that *mean* is cut from thee."

19. *villain*] In a playful sense, but also implying the original meaning of "slave," "bondsman." Compare *Twelfth Night*, II. v. 16 (Sir Toby of Maria): "Here comes the little *villain*. How now, my metal of India?"; *2 Henry IV.* II. iv. 225 (Doll of Falstaff): "Ah, you whoreson little valiant *villain*, you!"; *Winter's Tale*, I. ii. 136 (Leontes of Mamillius): "Look on me with your welkin eye; sweet *villain!*"; etc.

21. *humour*] The well-known word, frequent in Shakespeare and Jonson. Compare in this play, I. ii. 58; II. ii. 7; IV. i. 27; IV. i. 57. The word "humour" (*i.e.* moisture) seems to have been applied by the mediæval physiologists to the four chief "fluids" of the body—the "sanguine," the "phlegmatic," the "choleric" and the "melancholic." As soon as any of these unduly preponderated, the man became "humorous"; and just about Shakespeare's time the word began to be applied to conduct caused by a particular mood, disposition, or vagary. Whalley, *Enquiry into the Learning of Shakespeare*, 1748, in a passage on Ben Jonson's *Every Man out of his Humour* (1599) (*Works*, vol. ii. p. 16, ed. Gifford), remarks: "What was usually called the *manners* in a play or poem began now to be called the *humours*. The word was new; the use, or rather the

What, will you walk with me about the town,
And then go to my inn, and dine with me?
First Mer. I am invited, sir, to certain merchants,
Of whom I hope to make much benefit;
I crave your pardon. Soon at five o'clock,
Please you, I 'll meet with you upon the mart,
And afterward consort you till bed-time:
My present business calls me from you now.

23. *my*] F 1; *the* Ff 2, 3, 4. 24, 32. *First Mer.*] Dyce; *E. Mer.* Ff; *Mer.* Rowe. 26. *Soon at*] *Soon, at* Johnson. 28. *afterward*] *afterwards* Steevens. *consort*] *consort with* Hanmer.

abuse, of it was excessive. It was applied upon all occasions, with as little judgment as wit. Every coxcomb had it always in his mouth; and every particularity he affected was dominated by the name of *humour*," etc. Gifford adds in his note: "The abuse of this word is well ridiculed by Shakespeare in that amusing creature of whimsey, Nym, *Merry Wives of Windsor*." See also *Love's Labour 's Lost, Henry V. passim*, and Trench, *Select Glossary*, 3rd ed. 1865, p. 103.

26. *Soon at five o'clock*] about five o'clock (Dyce), or "at five o'clock sharp" (Craig), who remarks, "Perhaps, however, there should be a comma after the word 'Soon,' and it might mean 'early,' 'early in the evening, about five.'" This is Johnson's punctuation. Compare III. ii. 177 of this play: "*soon at* supper-time I 'll visit you"; *Richard III.* IV. iii. 31: "Come to me Tyrrel, *soon at* after supper" (Folios, "*soon*, and after supper"); *Merchant of Venice*, II. iii. 5: "*Soon at* supper shall thou see Lorenzo." The phrase "*Soon at* night" occurs in *Romeo and Juliet*, II. v. 78; *2 Henry IV.* V. v. 96; *Merry Wives of Windsor*, I. iv. 8, and II. ii. 95; *Measure for Measure*, I. iv. 88; and *Othello*, III. iv. 198. The Rev. W. R. Arrowsmith, in his pamphlet *Shakespeare's Editors and Commentators*, 1865, commenting on the word "soon," remarks (p. 7), "Although 'soon' in the West of England to this day, as is said (Halliwell, *Dictionary of Archaic and Provincial Words*), still signifies evening, yet elsewhere, or to persons unversed in the nomenclature of the Tudor-Stuart era, such a signification is unknown, and would be sought to as little purpose in the Minsheus (Minsheu's *Ductor in linguas*) of a prior or a later date, as in the grammar of a Bullokar or a Murray would the fact, attested by a contemporary of Shakespeare, a head-master of St. Paul's School—that the use of 'soon' as an adverb, in the familiar sense of 'betimes,' 'by and by,' or 'quickly,' had, when he wrote, been eclipsed with most men by an acceptation restricted to 'night-fall': the statement of this witness is worth quoting in his own words. In the comparison of adverbs at p. 28 of his *Logonomia Anglica*, ed. 1619, Gil writes—'Quickly *cito*, sooner *citior aut citius*, soonest *citissimus aut citissime*, nam 'soon' hodie apud plurimos significat ad primam vesperam, olim cito.'"

28. *Consort*] accompany. Shakespeare does not seem to draw any

Ant. S. Farewell till then: I will go lose myself,
And wander up and down to view the city.
First Mer. Sir, I commend you to your own content. [*Exit.*
Ant. S. He that commends me to mine own content,
Commends me to the thing I cannot get.
I to the world am like a drop of water,
That in the ocean seeks another drop;
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself:
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself.

Enter DROMIO *of Ephesus.*

Here comes the almanac of my true date.
What now? How chance thou art returned so soon?

30. *myself*] F 1; *my life* Ff 2, 3, 4. 32. [*Exit.*] *Exit Mer.* Rowe; *Exeunt* Ff. 33. SCENE III. Pope. *mine*] F 1; *my* Ff 2, 3, 4. 37. *falling*] *failing* Barron Field conj. 38. *Unseen,*] *In search* Spedding conj. *Unseen, inquisitive,*] *Unseen inquisitive!* Staunton. 40. *them*] F 1; *him* Ff 2, 3, 4. *unhappy,*] Ff 2, 3, 4; (*unhappie a*) F 1; *unhappier* Clark and Glover conj.

distinction between the use of this verb in the active sense and with the preposition. Compare (1) for the active sense, *Love's Labour's Lost*, II. i. 178: "Sweet health and fair desires *consort* your grace"; *Romeo and Juliet*, III. i. 135: "Thou, wretched boy, that did'st *consort* him here"; *Julius Cæsar*, V. i. 83: "who to Philippi here *consorted* us"; and (2) with the preposition, *Midsummer-Night's Dream*, III. ii. 387: "And must for aye *consort* with black-browed night"; *Romeo and Juliet*, III. i. 49: "Mercutio, thou *consort'st* with Romeo"; and *Macbeth*, II. iii. 141: "Let 's not *consort* with them."

35. *to the world*] Compared with the world. The phrase is common in Ireland and the north of England, at least in Lancashire. A hopelessly intoxicated person is "blind to the world."

37. *Who*] Compare *Merchant of Venice*, II. vii. 4: "The first, of gold, *who*," etc.; *The Tempest*, I. ii. 7: "a brave vessel *who*," etc.

37. *find . . . forth*] Perhaps, as we say, to find *out*; as in II. ii. 210, "dines *forth*" means "dines *out*." Compare *Merchant of Venice*, I. i. 144:—

"When I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way, with more advised watch,
To find the other forth."

For the sentiment of the passage, compare also II. ii. 125-129 *post.*

41. *almanac*] "He means, of course, Dromio, who having been born in the

Dro. E. Returned so soon! rather approached too late.
The capon burns, the pig falls from the spit,
The clock hath strucken twelve upon the bell;
My mistress made it one upon my cheek:
She is so hot, because the meat is cold;
The meat is cold, because you come not home;
You come not home, because you have no stomach;
You have no stomach, having broke your fast;
But we, that know what 'tis to fast and pray,
Are penitent for your default to-day.
Ant. S. Stop in your wind, sir: tell me this, I pray:
Where have you left the money that I gave you?
Dro. E. O,—sixpence, that I had o' Wednesday last
To pay the saddler for my mistress' crupper?
The saddler had it, sir; I kept it not.
Ant. S. I am not in a sportive humour now:
Tell me, and dally not, where is the money?
We being strangers here, how dar'st thou trust
So great a charge from thine own custody?
Dro. E. I pray you, jest, sir, as you sit at dinner.
I from my mistress come to you in post;
If I return, I shall be post indeed,

55. *o' Wednesday*] Steevens (1773); *a Wensday* Ff 1, 2, 3; *a Wednesday* F 4; *o' We'nsday* Capell. 56. *crupper?*] *crupper;*— Capell. 61. *custody?*] F 4; *custodie.* Ff 1, 2, 3.

same hour as his master, serves to fix the *date* of his birth, like an *almanac*" (Marshall).

52. *penitent*] "penitents," the suggestion of Daniel, is ingenious.

64, 65. *I shall be post . . . score*] Referring to the post in a tavern on which "scores" were chalked. "Perhaps," says Steevens, "before writing was a general accomplishment, a kind of rough reckoning concerning wares issued out of a shop was kept by chalk or notches on a *post*, till it could be entered on the books of a trader. So in [Ben Jonson's] *Every Man in his Humour* [iii. 3] Kitely the merchant making his jealous enquiries concerning the familiarities used to his wife, *Cob* answers: 'if I saw anybody to be

For she will score your fault upon my pate.
Methinks, your maw, like mine, should be your clock,
And strike you home without a messenger.
Ant. S. Come, Dromio, come, these jests are out of season;
Reserve them till a merrier hour than this.
Where is the gold I gave in charge to thee?
Dro. E. To me, sir? why, you gave no gold to me.
Ant. S. Come on, sir knave; have done your foolishness,
And tell me how thou hast disposed thy charge.
Dro. E. My charge was but to fetch you from the mart
Home to your house, the Phœnix, sir, to dinner.
My mistress and her sister stays for you.
Ant. S. Now, as I am a Christian, answer me,
In what safe place you have bestowed my money;
Or I shall break that merry sconce of yours
That stands on tricks when I am undisposed.
Where is the thousand marks thou hadst of me?
Dro. E. I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders,

65. *score*] Rowe; *scoure* Ff 1, 2, 3; *scour* F 4. 66. *your clock*] Pope; *your cooke* F 1; *yon cooke* F 2; *your cook* Ff 3, 4. 76. *stays*] *stay* Rowe. 81. *is*] *are* Pope.

kiss'd, unless they would have kiss'd the post in the middle of the ware-house,' etc." Malone quotes the anonymous play, *Every Woman in her Humour*, 1609: "out of my doors, Knave; thou enterest not my doors; I have no *chalk* in my house; my *posts* shall not be guarded with a little sing-song."

66. *clock*] Steevens quotes Plautus, [*in fragm.* apud *Gell.* 3, 3], "me puero, *uterus* erat *Solarium*."

79. *sconce*] the head. Florio, *Ital. Dict.*: "a head, a pate, a nole, a *skonce*." Compare II. ii. 34; *Hamlet*, v. i. 110: "to knock him about the *sconce*"; and *Coriolanus*, III. ii. 99: "my unbarbed *sconce*," but also in the sense of a fortification: see *Henry V.* III. vi. 76: "At such and such a *sconce*"; and in the sense of a helmet—in this play, II. ii. 37: "I must get a *sconce* for my head."

81. *marks*] "In England after the Conquest the ratio of 20 stg. pennies to an ounce was the basis of computation; hence the value of the mark became fixed at 160 pence = 13s. 4d., or ⅔ of the £ stg." (*New Eng. Dict.*).

But not a thousand marks between you both.
If I should pay your worship those again,
Perchance, you will not bear them patiently.

Ant. S. Thy mistress' marks? what mistress, slave, hast thou?

Dro. E. Your worship's wife, my mistress at the Phœnix;
She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner.

Ant. S. What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.

Dro. E. What mean you, sir? for God's sake, hold your hands!
Nay, an you will not, sir, I 'll take my heels. [*Exit.*

Ant. S. Upon my life, by some device or other
The villain is o'er-raught of all my money.
They say this town is full of cozenage;
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,

86. *will*] *would* Collier (ed. 2). 93. *God's*] Hanmer; *God* Ff. 94. *an*] Pope; *and* Ff. [*Exit*] *Exeunt Dromio Ep.* F 1; *Exit Dromio Ep.* Ff 2, 3, 4. 96. *o'er-raught*] Hanmer; *ore-wrought* Ff. 99. *Dark-working*] *Drug-working* Warburton. 99, 100. *Dark-working . . . Soul-killing*] *Soul-killing . . . Dark-working* Johnson conj.

93. *hold your hands*] Compare *Othello*, I. ii. 81:—

"*Hold your hands*,
Both you of my inclining, and the rest."

96. *o'er-raught*] over-reached, cheated. The word has also the meaning of "overtook": *Hamlet* III. i. 17:—

"certain players
We *o'er-raught* on the way."

The old form of the past tense and past part. also occurs in *Love's Labour's Lost*, IV. ii. 41: "The moon . . . *raught* not to five weeks"; *2 Henry VI.* II. iii. 43: "this staff of honour *raught*, then let it stand"; *Antony and Cleopatra*, IV. ix. 30: "The hand of death hath *raught* him," etc.

97. *They say . . . cozenage*] "This was the character the ancients gave of it. Hence Ἐφέσια ἀλεξιφάρμακα was proverbial amongst them. Thus Menander uses it, and Ἐφέσια γράμματα in the same sense" (Warburton).

99, 100. *Dark-working . . . Soul-killing*] Johnson's idea that the epithets "dark-working" and "soul-

Soul-killing witches that deform the body,
Disguised cheaters, prating mountebanks,
And many such-like liberties of sin:
If it prove so, I will be gone the sooner.
I 'll to the Centaur, to go seek this slave:
I greatly fear my money is not safe. [*Exit.*

100. *Soul-killing*] *Soul-selling* Hanmer. 102. *liberties*] Ff; *libertines* Hanmer.

killing" may have been displaced is ingenious but unconvincing. By "soul-killing" he understands "destroying the rational faculties by such means as make men fancy themselves beasts." Marshall says the expression "Soul-killing witches" is found also in Christopher Middleton's Legend of Humphrey Duke of Glocester, 1600:—

"They charge her, that she did
maintaine and feede
Soul-killing witches, and conversed with devils."

The source of this enumeration of cheats, etc., is, no doubt, the following extract from W. W.'s translation of the *Menaecmi*, above mentioned: "For this assure yourselfe this towne *Epidamnum* is a place of outrageous expences, exceeding in all ryot and lasciviousnesse; and (I heare) as full of Ribaulds, Parasites, Drunkards, Catchpoles, Cony-catchers, and Sycophants as it can hold: then for Curtizans, why here 's the currantest stamp of them in the world." See Introduction and Appendix II.

102. *liberties of sin*] Steevens thinks this expression means "licensed offenders," and he quotes—I think with considerable effect—Ascham, [*The Schole-master*, bk. i. *ad fin.*, ed. Aldis Wright, 1904, p. 234]: "I was once in *Italie* myselfe; but I thanke God my abode there was but nine days; and yet I sawe in that little tyme in one citie [Venice] more *libertie to sinne*, than ever I heard tell of in our noble citie of *London* in nine yeare." Malone explains it as "licentious actions"; "sinful liberties"; and Marshall suggests there may be a reference to the peculiar use of the word in such a phrase as "the liberties of the Fleet." Johnson's reasoning in favour of Hanmer's correction, *libertines*, "as the author has been enumerating not acts but persons," is powerful and is supported by "such-like"; but it is not, I think, quite conclusive against the Folio reading. The latter may perhaps be supported by the personified expression in *Measure for Measure*, I. iii. 29: "Liberty plucks Justice by the nose"; but the chief argument in favour of the Folio is, I think, Shakespeare's use of "cozenage"—abstract for concrete—in line 97. If "cozenage" may take the place of "Cozeners," "liberties" may well be used for "libertines."

ACT II

SCENE I.—*The House of* ANTIPHOLUS *of Ephesus.*

Enter ADRIANA *and* LUCIANA.

Adr. Neither my husband nor the slave return'd,
That in such haste I sent to seek his master!
Sure, Luciana, it is two o'clock.
Luc. Perhaps some merchant hath invited him,
And from the mart he's somewhere gone to dinner.
Good sister, let us dine, and never fret:
A man is master of his liberty:
Time is their master; and, when they see time,
They 'll go or come: if so, be patient, sister.
Adr. Why should their liberty than ours be more?
Luc. Because their business still lies out o' door.
Adr. Look, when I serve him so he takes it ill.
Luc. O, know he is the bridle of your will.
Adr. There 's none but asses will be bridled so.

ACT II. SCENE I.] *Actus Secundus* Ff 1, 4; *Actus Secunda* Ff 2, 3. *The house . . . Ephesus*] Pope; *The same* (*i.e. a publick place*) Capell, and elsewhere. *Enter . . .*] *Enter Adriana, wife to Antipholis Sereptus with Luciana, her Sister* Ff. 11. *o' door*] Capell; *adore* Ff 1, 2, 3; *adoor* F 4. 12. *ill*] Ff 2, 3, 4; *thus* F 1.

14, 15. *There 's none . . . lash'd with woe*] If we are to retain the form *lash'd*, I think Shakespeare must have used it in the sense of *leash'd*, deriving his metaphor from the coupling of hounds. "The meaning of this passage may be, that those who refuse the *bridle* must bear the *lash*, and that woe is the punishment of headstrong liberty," says Steevens; who also observes "that seamen still use *lash* in the same sense as *leash*,

Luc. Why, headstrong liberty is lash'd with woe.
There 's nothing situate under heaven's eye
But hath his bound, in earth, in sea, in sky:
The beasts, the fishes, and the winged fowls,
Are their males' subjects and at their controls:
Men, more divine, the masters of all these,
Lords of the wide world, and wild watery seas,
Indued with intellectual sense and souls,
Of more pre-eminence than fish and fowls,
Are masters to their females, and their lords:
Then, let your will attend on their accords.
Adr. This servitude makes you to keep unwed.
Luc. Not this, but troubles of the marriage-bed.
Adr. But, were you wedded, you would bear some sway.
Luc. Ere I learn love I 'll practise to obey.
Adr. How if your husband start some other where?

19. *subjects*] *subject* Capell. 20, 21. *Men . . . masters . . . Lords*] Hanmer; *Man . . . Master . . . Lord* Ff. 21. *wild watery*] *wilde watry* F 1; *wide watry* Ff 2, 3, 4. 22, 23. *souls . . . fowls*] F 1; *soul . . . fowl* Ff 2, 3, 4. 25. *your*] *our* Capell conj. 30. *other where*] *other hare* Hudson (Johnson conj.); *otherwhere* Capell.

as does Greene in his *Mamillia*, 1593, 'Thou didst counsel me to beware of love, and I was before in the lash.' Again, in George Whetstone's *Castle of Delight*, 1576, 'Yet both in *lashe* at length this Cressid leaves.' *Lace* was the old English word for a *cord*, . . . so in *Promos and Cassandra*, 1578, 'To thee, Cassandra, which dost hold my freedom in a *lace*.' . . . To *lace* likewise signified to bestow correction with a cord, or rope's end. So in the second part of Dekker's *Honest Whore*, 1630, 3 Dodsley, p. 408, 'the lazy lowne Gets here hard hands, or lac'd correction.' Again in [Porter's] *Two Angry Women of Abingdon*, 1599, 'So, now my back has room to reach; I do not love to be lac'd in, when I go to *lace* a rascal.'" Steevens might also have quoted *The Honest Whore*, *supra*, p. 390, "who lives in bondage lives lac'd."

30. *start some other where?*] Compare line 104 of this scene, "I know his eye doth homage *other where*." Johnson's proposed emendation is acute. Steevens says, "I suspect that 'where' has here the power of a noun. So in *King Lear* [I. i. 264], 'Thou losest *here* a better *where* to find.' The sense is, How if your husband fly off in pursuit of some other woman?" See Marlowe's *Dido*, IV. ii. 37 (Bullen): "Mine eye is fixed where fancy cannot *start*," *i.e.* where love cannot stray off.

Luc. Till he come home again I would forbear.
Adr. Patience unmoved! no marvel though she pause;
They can be meek that have no other cause.
A wretched soul, bruised with adversity,
We bid be quiet, when we hear it cry;
But were we burden'd with like weight of pain,
As much, or more, we should ourselves complain:
So thou, that hast no unkind mate to grieve thee,
With urging helpless patience wouldst relieve me;
But, if thou live to see like right bereft,
This fool-begg'd patience in thee will be left.

39. *wouldst*] Rowe; *would* Ff. 40. *see*] *be* Hanmer. *right bereft*] *right-bereft* Hanmer. 41. *fool-begg'd*] *foole-beg'd* Ff; *fool-bagg'd* Staunton conj.; *fool-bragg'd* Kinnear conj.

32. *unmoved*] Compare Sonnet xciv. 4: "*Unmoved*, cold, and to temptation slow."

34-39. *A wretched soul . . . relieve me*] Douce well compares Leonato's speech in *Much Ado About Nothing*, v. i. 20-31:—

> "men
> Can counsel and speak comfort to that grief
> Which they themselves not feel," etc.

39. *helpless*] *i.e.* which affords not help or relief. Malone quotes *Venus and Adonis*, [604]: "As those poor birds that *helpless* berries saw." Compare also *Lucrece*, 756: "Upon my cheeks what *helpless* shame I feel"; 1027, "This *helpless* smoke of words doth me no right"; and 1056, "Poor *helpless* help, the treasure stol'n away"; and *Richard III.* I. ii. 13: "I pour the *helpless* balm of my poor eyes."

41. *fool-begg'd patience*] may mean foolish or idiotic patience; patience which must be set down as foolish. Johnson explains as "that *patience* which is so near to *idiotic simplicity*, that your next relation would take advantage from it to represent you as a *fool*, and beg the guardianship of your fortune." This may be, but I am not satisfied that it is, an allusion to the oft-mentioned custom of begging one for a fool; *viz.* of petitioning the Court of Wards (established by Henry VIII. and suppressed under Charles II.) for the custody of a minor, heiress or idiot, with the object of getting the control of his revenues. Hence also the figurative meaning *To beg* (anyone) *for a fool* or *idiot:* to take him for, set him down as, a fool. See *New Eng. Dict. in v.* Shakespeare, no doubt, found references in Lyly's *Mother Bombie*, I. i. (Fairholt, ii. 74): "*Memph.* Come, Dromio, it is my griefe to have such a sonne that must inherit my lands. *Dro.* He needs not, Sir, I 'll beg him for a fool"; also in the same play, IV. ii. (p. 124): "*Memph.* Ah, thy sonne will be beg'd for a conceal'd foole." Compare also *Love's Labour's Lost*, v. ii. 490: "You cannot beg us, Sir"; and Dekker's *Honest Whore*, I. ii. (Dodsley, iii. 231): "If I fret not his

Luc. Well, I will marry one day, but to try.
Here comes your man; now is your husband nigh.

Enter DROMIO *of Ephesus.*

Adr. Say, is your tardy master now at hand?
Dro. E. Nay, he's at two hands with me, and that my two ears can witness.
Adr. Say, didst thou speak with him? Know'st thou his mind?
Dro. E. Ay, ay; he told his mind upon mine ear:
Beshrew his hand, I scarce could understand it.
Luc. Spake he so doubtfully thou couldst not feel his meaning?
Dro. E. Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully, that I could scarce understand them.
Adr. But say, I pr'ythee, is he coming home?
It seems he hath great care to please his wife.
Dro. E. Why, mistress, sure my master is horn-mad.
Adr. Horn-mad, thou villain!

44. SCENE II. Pope. 45. *Nay,*] *At hand? nay* Capell (ending the line at *me*). *and*] omitted by Capell. 45, 46. *two . . . two*] *too . . . two* F 1. 50, 53. *doubtfully*] *doubly* Collier. 53. *withal*] *therewithal* Capell. *that*] omitted by Capell (who prints lines 50-54 as four verses ending *feel . . . I . . . therewithal . . . them.*

guts, beg me for a fool." The custom is frequently referred to in the other dramatists. "It was an early form of the private lunatic asylum abuse on a limited scale," says Marshall. I am by no means certain, however, that the phrase is not equivalent to *fool-begging*, *i.e.* an example of Shakespeare's free and somewhat indefinite use of the passive for the active participle. The meaning would then be, "patience exercised in long continued begging for a fool," *i.e.* very exemplary patience indeed. See the note on *deformed*, v. i. 299 *post.*

54. *understand*] not a very notable quibble. Shakespeare also uses it in *Two Gentlemen of Verona*, II. v. 31: "my staff *understands* me."

57. *horn-mad*] perhaps, mad as a horned beast; but with a quibbling reference to the "horn" of the cuckold.

Dro. E. I mean not cuckold-mad;
But, sure, he is stark mad.
When I desired him to come home to dinner,
He ask'd me for a thousand marks in gold:
"'Tis dinner-time," quoth I; "My gold!" quoth he:
"Your meat doth burn," quoth I; "My gold!" quoth he:
"Will you come home?" quoth I; "My gold!" quoth he:
"Where is the thousand marks I gave thee, villain?"
"The pig," quoth I, "is burn'd;" "My gold!" quoth he:
"My mistress, sir," quoth I; "Hang up thy mistress!
I know thy mistress not: out on thy mistress!"
Luc. Quoth who?
Dro. E. Quoth my master:
"I know," quoth he, "no house, no wife, no mistress."
So that my errand, due unto my tongue,
I thank him, I bare home upon my shoulders;
For, in conclusion, he did beat me there.

58, 59. *not . . . stark mad*] one line in Collier (ed. 2). 59. *he is*] *he's* Pope, reading *I mean . . . stark mad* as one line; omitted by Hanmer. 61. *a thousand*] F 4; *a hundred* F 1; *a 1000* Ff 2, 3. 64. *home*] Hanmer; omitted in Ff. 68. *I know thy mistress not; . . . mistress!*] Seymour conj.; *I know not thy mistress; out on thy mistress.* F 1; *I know no mistress; out upon thy mistress!* Steevens conj. 71-74. As in Pope; prose in Ff. 72. *errand*] F 4; *arrant* Ff 1, 2, 3. 73. *bare*] *bear* Steevens (1773). *my*] *thy* F 2. 74. *there*] *thence* Capell conj.

68. *I know . . . mistress*] I think we are driven to adopt Seymour's simple conjecture, *viz.* the transposition of the negative from before to after "thy mistress." There are, apparently, some fifteen passages in this play in which the word mistress occurs, *viz.* I. ii. 46, 56, 63, 76, 83; II. i. 57, 67 (twice), 68 (twice), 71; II. ii. 10, 18, 111; III. ii. 29; IV. iii. 49; V. i. 168 (twice); and in no single instance is the word accented on the second syllable. I believe that in all the numerous passages in the plays where the word is used it is uniformly accented on the first syllable. Marshall instances *Pericles*, II. vi. 18, to the contrary, but this passage is not Shakespeare's. It seems to me therefore simple nonsense to say that we must put the accent on the second syllable.

Adr. Go back again, thou slave, and fetch him home.
Dro. E. Go back again, and be new beaten home?
For God's sake, send some other messenger.
Adr. Back, slave, or I will break thy pate across.
Dro. E. And he will bless that cross with other beating:
Between you I shall have a holy head.
Adr. Hence, prating peasant! fetch thy master home.
Dro. E. Am I so round with you as you with me,
That like a football you do spurn me thus?
You spurn me hence, and he will spurn me hither:
If I last in this service, you must case me in leather. [*Exit.*

Luc. Fie, how impatience loureth in your face!
Adr. His company must do his minions grace,
Whilst I at home starve for a merry look.
Hath homely age the alluring beauty took

83. *thus?*] F 4; *thus:* Ff 1, 2, 3. *loureth*] *lowreth* Ff. 86. *Scene III.* Pope. 85. [Exit] omitted in F 1.

80. *a holy head*] Craig says: "Perhaps 'holy' is 'broken,' full of holes (quibbling)."

82. *round with*] Johnson says: "He plays upon the word '*round*,' which signified *spherical* applied to himself, and *unrestrained or free in speech or action*, spoken of his mistress. So the King in *Hamlet* [III. i. 191] bids the queen be *round with* her son." In this sense, see also *Twelfth Night*, II. iii. 102; *Henry V.* IV. i. 216; *Hamlet*, III. iv. 5; and *Timon of Athens*, II. ii. 8. Craig refers to North's *Plutarch* (ed. 1595), p. 874: "for the common people . . . were very *round with* him, and called him tyrant and murderer."

85. *case me in leather*] "Still alluding to a football [line 83], the bladder of which is always covered with leather" (Steevens).

87. *minions*] Cotgrave, "*Minion:* pleasing, kind, gentle." Skeat, *Ety. Dict.*, suggests that the use of the word with a sinister meaning was probably borrowed from the Italian *mignone*, "a minion, a favorite, a dilling, a minikin, a darling" (Florio). But the transition was not difficult. The word also occurs in III. i. 54, 59, IV. iv. 59 of this play, and frequently elsewhere, *e.g.* compare Dekker's *Honest Whore*, pt. ii. (Pearson, 1873, p. 136): "Say the world made thee Her *minnion*, that thy head lay in her lap."

88. *starve for a merry look*] Malone compares Sonnet xlvii.: "When that mine eye is *famish'd for a look*"; but there is an equally pointed reference in Sonnet lxxv.: "And by-and-by clean *starved for a look*."

From my poor cheek? then he hath wasted it:
Are my discourses dull? barren my wit?
If voluble and sharp discourse be marr'd,
Unkindness blunts it more than marble hard:
Do their gay vestments his affections bait?
That 's not my fault; he 's master of my state:
What ruins are in me that can be found
By him not ruin'd? then is he the ground
Of my defeatures. My decayed fair
A sunny look of his would soon repair:
But, too unruly deer, he breaks the pale,
And feeds from home; poor I am but his stale.

91. *wit?*] F 4; *wit*, Ff 1, 2, 3. 93. *blunts*] F 1; *blots* Ff 2, 3, 4. 98. *defeatures*] *defeature* Collier.

98. *defeatures*] disfigurements, "alteration of features" (Steevens). Compare v. i. 300: "Strange *defeatures* in my face"; *Venus and Adonis*, 736: "pure perfection with impure *defeature*."

98. *fair*] beauty, fairness. Very common in this sense in the poems and plays; *e.g.* in *Midsummer-Night's Dream*, I. i. 182: "Demetrius loves your *fair*."

100. *deer . . . pale*] See the same play on these words in *Venus and Adonis*, 229 *sqq.*:—

"Fondling, she saith, since I have hemm'd thee here,
Within the circuit of this ivory pale,
I'll be thy park and thou shalt be my deer."

101. *stale*] *i.e.* his pretended or ostensible wife,—the stalking horse under cover of which he pursues the game of his amours. This word has several meanings, which, however, do not seem to be capable of exact definition, and are more or less blended in meaning, the sense of something *standing* being more or less common to all. (1) A decoy or bait, a term in fowling, says Dyce, either a real bird, or the form of a bird set up as a lure. Cotgrave gives "*Estalon*: . . . *a stale* (as a Larke, etc.) wherewith Fowlers traine sillie birds vnto their destruction." "Originally the form of a bird set up to allure a hawk" (Nares). This seems to be the meaning in Lyly's *The Woman in the Moone*, III. ii. (Fairholt, ii. 187): "*Lear*. Shall I sit here thus to be made a *stale?*"; (p. 190): "*Melos*. Or that swaine blest, that she makes but a *stale?* *Stes*. My love? No, shepheards, this is but a *stale*"; and also in Greene's *Never too Late* (Dyce, 1831, vol. i. p. xx.): "for she thought that Francesco was such a tame foole that he would be brought to strike at any *stale*." And in his *Groatsworth of Wit* (*ib.* p. xxvi.): "Suppose (to make you my *stale* to catch the Woodcock your brother) that," etc. And in his *Looking Glass for London*, etc. (*ib.* p. 100): "You *stales* of impudence," and (p. 129) "*Stales* of temptation." Compare also *Taming of the Shrew*, III. i. 90: "To cast thy wandering eyes on

Luc. Self-harming jealousy! fie, beat it hence!
Adr. Unfeeling fools can with such wrongs dispense.
I know his eye doth homage otherwhere;

every *stale*"; and *The Tempest*, IV. i. 187: "for *stale* to catch these thieves," where Steevens says it undoubtedly means a *fraudulent bait*. This may be the meaning in Dekker's *Roaring Girl* (Dodsley, vi. 77): "Did I for this lose all my friends, refuse Rich hopes and golden fortunes to be made A *stale* to a common whore." Compare also Lodge's *Wounds of Civil War*, III. i. (Dodsley, viii. 38): "These *stales* of fortune are the common plagues, That still mislead the thoughts of simple men." (2) A stalking-horse, a pretence, a mask; which seems to be the meaning in the present passage. Steevens says: "Here it seems to imply the same as stalking-horse, pretence. I am, says Adriana, but his pretended wife, the mask under which he covers his amours. So in [T. Hughes's] *The Misfortunes of Arthur*, 1587 [Collier's *Five Old Plays* and Hazlitt's *Dodsley*, iv.]:—

"Was I then chose and wedded for his *stale*,
To looke and gape for his retireless sayles
Puft back and flittering spread to every winde?"

Malone remarks that in the phrase borrowed from the translation of the *Menaecmi*, Act v., "he makes me a *stale* and a laughing-stocke to all the world," "Adriana unquestionably means to compare herself to a stalking-horse behind whom [*i.e.* which] Antipholus shoots at such game as he selects." (3) Laughing-stock, dupe, as in *3 Henry VI.* III. iii. 260: "Had he none else to make a *stale* but me?"; and *Titus Andronicus*, I. i. 304: "Was there none else in Rome to make a *stale* But Saturnine?" In *Taming of the Shrew*, I. i. 58:—

"Is it your will
To make a *stale* of me amongst these mates?"

the meaning of *harlot* has sometimes been assigned to the word, but it there means, I think, nothing more than a laughing-stock. (4) A cant term for a prostitute. See *Much Ado About Nothing*, II. ii. 25, "a contaminated *stale*"; and IV. i. 66, "a common *stale*." Dyce quotes the *Faire Maide of Bristow*, 1605:—

"For what is she but *a common stall* [stale]
That loues thee for thy coine, not for thy name?
Such loue is beastly, rotten, blind and lame."

(5) The urine of horses. See *Antony and Cleopatra*, I. iv. 62: "Thou didst drink the *stale* of horses." Compare *Merry Wives of Windsor*, II. iii. 30, where the expression "bully *stale*" seems to be used by the host in derision of the method of Dr. Caius. See Chichester Hart's excellent notes on *bully-stale*, *Castalion-King-Urinal*, and *Mock-water*, in his edition of the *Merry Wives of Windsor*, II. iii. 30, 34, 60, in the Arden Shakespeare, 1904. (6) The more modern use of the word seems to prevail in passages such as *Merchant of Venice*, II. v. 55: "A proverb never *stale* in thrifty mind"; *Richard II.* v. v. 104: "Patience is *stale* and I am weary of it"; *1 Henry IV.* III. ii. 41: "So common-hackney'd in the eyes of men, So *stale* and cheap"; *Antony and Cleopatra*, II. ii. 240: "Age cannot wither her nor custom *stale* Her infinite variety"; and *Cymbeline*, III. iv. 53: "Poor I am *stale*, a garment out of fashion." As Johnson put it, "not something offered to *allure* or *attract*, but something *vitiated* with *use*."

Or else what lets it but he would be here?
Sister, you know he promised me a chain;
'Would that alone alone he would detain,
So he would keep fair quarter with his bed!
I see the jewel best enamelled
Will lose his beauty; yet the gold bides still
That others touch, and often touching will
Wear gold; and so no man, that hath a name,
By falsehood and corruption doth it shame.

107. *alone alone*] *alone, a loue* F 1; *alone, alone* Ff 2, 3, 4; *alone, alas!* Hanmer; *alone, O love,* Capell conj.; *alone o' love* Ed. conj. *he*] *she* Staunton conj. 110. *lose*] *loose* F 1. 110, 111. *yet the . . . and*] Ff; *and the . . . yet* Theobald; *and tho' . . . yet* Hanmer; *yet the . . . though* Heath conj.; *yet though . . . an* Collier. 111, 112. *will Wear*] Theobald (Warburton); *will Where* F 1. 112, 113. So Ff 2, 3, 4; Rowe and Pope omit these two lines, putting a colon at *will* in line 111. 112. *and so no man*] Theobald; *and no man* F 1; *and e'en so, man* Capell. *hath*] *honoureth* Kinnear conj. 113. *By*] F 1; *But* Theobald.

107. *alone alone*] The emphasis involved in the repetition of "alone" seems to me rather weak, though the repetition may be paralleled by III. ii. 44 in this play, "Far more, far more, to you do I decline"; v. i. 46, "much much different"; *Lucrece*, 795, "But I *alone alone* must sit and pine"; and *King John*, III. i. 170, "Yet I *alone alone* do me oppose Against the pope" (where, however, the need for emphasis is plain). It is just possible that the true reading may be *o' love, i.e.* of love, of all love; for love's sake; possibly with a reference to "keep fair quarter" in the next line. This preserves the Folio reading as nearly as possible. Compare "of all loves," *Midsummer-Night's Dream*, II. ii. 154; *Merry Wives of Windsor*, II. ii. 119; and *Othello*, III. i. 13, where it is the reading of the first Quarto, the Folio changing it to "for love's sake." And see particularly the *Menaecmi*, v. i. 46 (Appendix II.): "desire him *of all love* to come over quickly to my house."

108. *keep fair quarter*] act fairly towards. Compare II. ii. 145: "keep, then, fair league and truce with thy true bed." This is the full expression, which is a military term. Compare *King John*, v. v. 20: "*Keep good quarter* and good care to-night"; and *Othello*, III. iii. 180: "In *quarter* and in terms like bride and groom": in his note whereon in the Arden Shakespeare, 1904, Chichester Hart quotes Day's *Blind Beggar*, 1600 (Bullen, p. 87): "Every one to his court of guard and *keep fair quarter*." Craig quotes from Nash's *Lenten Stuff* (*Works*, McKerrow, 1905, vol. iii. p. 181): "Therefore I will *keep fair quarter* with thee and expostulate the matter more tamely."

109-113. *I see . . . shame*] For an explanation of this somewhat vexed and difficult passage, see Appendix I.

Since that my beauty cannot please his eye,
I'll weep what's left away, and weeping die.
Luc. How many fond fools serve mad jealousy!

[*Exeunt.*

SCENE II.—*A Public Place.*

Enter ANTIPHOLUS *of Syracuse.*

Ant. S. The gold I gave to Dromio is laid up
Safe at the Centaur; and the heedful slave
Is wander'd forth, in care to seek me out
By computation and mine host's report.
I could not speak with Dromio since at first
I sent him from the mart. See, here he comes.

Enter DROMIO *of Syracuse.*

How now, sir! is your merry humour alter'd?
As you love strokes, so jest with me again.
You know no Centaur? You received no gold?
Your mistress sent to have me home to dinner?
My house was at the Phœnix? Wast thou mad,
That thus so madly thou didst answer me?
Dro. S. What answer, sir? when spake I such a word?
Ant. S. Even now, even here, not half an hour since.

115. *what's left away*] (*what's left away*) F 1; (*what's left*) *away* Ff 2, 3, 4.

Scene II.

SCENE II.] Capell; SCENE IV. Pope; omitted in Ff. *A public place*] Capell; *A street* Pope. *Enter . . .*] *Enter Antipholis Errotis* F 1; *Enter Antipolis Erotes* F 2; *Enter Antipholis Erotes* Ff 3, 4. 3-5. *out By . . . report. I*] Ff 1, 2, 3; *out By . . . report, I* F 4; *out. By . . . report, I* Rowe. *Enter . . .*] *Enter Dromio Siracusia* F 1; *Enter Dromio Siracusan* Ff 2, 3, 4. 12. *didst*] *did didst* F 1.

Dro. S. I did not see you since you sent me hence
Home to the Centaur, with the gold you gave me.
Ant. S. Villain, thou didst deny the gold's receipt,
And told'st me of a mistress, and a dinner;
For which, I hope, thou felt'st I was displeased.
Dro. S. I am glad to see you in this merry vein:
What means this jest? I pray you, master, tell me.
Ant. S. Yea, dost thou jeer, and flout me in the teeth?
Think'st thou I jest? Hold, take thou that, and that.
[*Beating him.*
Dro. S. Hold, sir, for God's sake! now your jest is earnest:
Upon what bargain do you give it me?
Ant. S. Because that I familiarly sometimes
Do use you for my fool and chat with you,
Your sauciness will jest upon my love
And make a common of my serious hours.
When the sun shines let foolish gnats make sport,

23. [*Beating him*] *Beats Dro.* Ff. 28. *jest*] *jet* Dyce. 29. *common*] *comedy* Hanmer. *serious*] *several* Staunton conj.

24. *earnest*] The word "bargain" in the next line seems to show that there is here a quibble on the sense of "earnest-money."

28. *jest*] Dyce's reading, *jet*, is in some measure supported by the passages in *Richard III.* II. iv. 51:—

"Insulting tyranny begins to jet
Upon the innocent and aweless throne";

in *Twelfth Night*, II. v. 36: "How he jets under his advanced plumes!"; and in *Cymbeline*, III. iii. 5:—

"the gates of monarchs
Are arch'd so high that giants may jet through."

But the word seems too tragic in character for this passage; and it does not square with the antithetic word *serious* in the next line; not to mention the use of "jest" in lines 21, 23, 24 above, and 32 below.

29. *common . . . hours*] "*i.e.* intrude on them when you please. The allusion is to those tracts of ground destined to common use, which are thence called commons" (Steevens); an explanation quite warranted by Shakespeare's extensive use of legal phraseology. "Treat my hours of business as common property in which every man is free to indulge his humour" (Herford). Having regard to "jest" in the preceding line, Hanmer's reading, *comedy*, is certainly ingenious, though perhaps hardly warranted by the versification of Shakespeare's early period.

But creep in crannies when he hides his beams.
If you will jest with me, know my aspect,
And fashion your demeanour to my looks,
Or I will beat this method in your sconce.

Dro. S. Sconce, call you it? so you would leave battering, I had rather have it a head: an you use these blows long I must get a sconce for my head and insconce it too; or else I shall seek my wit in my shoulders. But, I pray, sir, why am I beaten?

Ant. S. Dost thou not know?

Dro. S. Nothing, sir, but that I am beaten.

Ant. S. Shall I tell you why?

Dro. S. Ay, sir, and wherefóre; for, they say, every why hath a wherefóre.

Ant. S. Why, first,—for flouting me, and then, wherefóre,—

For urging it the second time to me.

36. *an*] Rowe; *and* Ff. 38. *else*] omitted by Capell. 45, 46. *Why, . . . me*] As in Capell; prose in Ff. 45. *Why, first*] *First, why* Capell.

32. *aspect*] *i.e.* whether it be malignant or benign; with a possible reference to astrology. Compare *1 Henry IV.* I. i. 97: "Malevolent to you in all *aspects*"; *Troilus and Cressida*, I. iii. 92:—

"Whose medicinable eye
Corrects the ill *aspects* of planets evil";

Winter's Tale, II. i. 107:—

"Be patient till the heavens look
With an *aspect* more favourable";

and Sonnet xxvi. 10:—

"Whatsoever star that guides my moving
Points on me graciously with fair *aspect*."

34. *sconce*] refers to I. ii. 79. Craig quotes from Heywood's *Londini Speculum, or London's Mirrour* (Pearson, 1874, vol. iv. p. 313): "Nor is it compulsive, that here I should argue what a Fort is, a Skonce, or a Cittadall."

38. *insconce*] See preceding note.

38, 39. *seek . . . shoulders*] *i.e.* run away; show my back. Craig compares *Antony and Cleopatra*, III. ix. 8:—

"I have fled myself; and have instructed cowards
To run and show their *shoulders*."

43, 44. *every why*] See Ray's proverbs. Craig quotes Gascoigne, *The Supposes*, I. i. 13: "I have given you a wherefore for this *why* many times."

Dro. S. Was there ever any man thus beaten out of season,
When in the why and the wherefóre is neither rhyme nor reason?
Well, sir, I thank you.

Ant. S. Thank me, sir! for what?

Dro. S. Marry, sir, for this something that you gave me for nothing.

Ant. S. I 'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?

Dro. S. No, sir: I think the meat wants that I have.

Ant. S. In good time, sir; what 's that?

Dro. S. Basting.

Ant. S. Well, sir, then 'twill be dry.

Dro. S. If it be, sir, I pray you eat none of it.

Ant. S. Your reason?

Dro. S. Lest it make you choleric, and purchase me another dry basting.

47-49. *Was . . . you*] As in Rowe (ed. 2); prose in Ff. 53. *next, to*] *next time*, Capell conj. *to*] *and* Collier. 59. *none*] F 1; *not* Ff 2, 3, 4.

48. *neither rhyme nor reason*] Compare *Love's Labour's Lost*, I. i. 99: "In *reason* nothing. Something then in *rhyme*"; I. ii. 112: "A dangerous *rhyme*, master, against the *reason*"; *Two Gentlemen of Verona*, II. i. 149: "Nay I was *rhyming*, 'tis you that have the *reason*"; *Merry Wives of Windsor*, v. v. 133: "In despite of the teeth of all *rhyme* and *reason*"; *As You Like It*, III. ii. 418: "*Neither rhyme nor reason* can express how much"; and *Henry V.* v. ii. 164, etc. The phrase was very common.

56. *In good time*] (in ironical acquiescence) Herford.

61. *choleric*] There must have been some kind of belief in Shakespeare's time that overcooked meat caused choler or anger. Nares quotes this passage, and also *Taming of the Shrew*, IV. i. 173:—

"I tell thee, Kate, 'twas burnt and dried away;
And I expressly am forbid to touch it,
For it engenders choler, planteth anger."

Burton, in his *Anatomy of Melancholy*, ed. 1676, p. 43, enumerates among its causes "indurate meats" and "meats over dryed." Dyce merely remarks, "our ancestors fancied that over-roasted or dried-up meat induced choler." But "indurate" and "over dryed" meat was and is not confined to Elizabethan times.

62. *dry basting*] a severe drubbing. A dry blow, says Cotgrave, is "a blow that neither makes overture [*i.e.* breaks

Ant. S. Well, sir, learn to jest in good time: there's a time for all things.

Dro. S. I durst have denied that, before you were so choleric.

Ant. S. By what rule, sir?

Dro. S. Marry, sir, by a rule as plain as the plain bald pate of father Time himself.

Ant. S. Let's hear it.

Dro. S. There's no time for a man to recover his hair that grows bald by nature.

Ant. S. May he not do it by fine and recovery?

the skin] nor fetcheth blood." Craig quotes Palsgrave, *Lesclarcissement*, 1530, "Blo: blewe and greene-coloured, as the body is after a dry stroke." Compare *Love's Labour's Lost*, v. ii. 264 (of the mental passages between the lords and ladies), "all dry-beaten with pure scoff." The expression is common in the later dramatists, *e.g.* Beaumont and Fletcher and Massinger.

71. *recover*] Plainly used here for the purpose of leading up to the legal quibble in lines 74, 75.

73. *fine and recovery*] "This attempt at pleasantry," says Steevens, "must have originated from our author's clerkship to an attorney"; and a very strong argument can be adduced in support of his opinion. See Introduction. One reason is that the marvellous accuracy with which he uses these technical expressions could hardly have been acquired *after* he reached London and whilst busily engaged, not only in his profession of actor, but as a dramatist and adapter of old plays. The technical word "Fine" in old English law meant "an amicable composition or agreement of a suit, either actual or fictitious, by leave of the King or his justices" (Blackstone). See the Statute 27 Edward I. cap. i. Quia fines in Curia nostra levati *finem* litibus debent imponere, et imponunt, et ideo *fines* vocantur. In the more special sense, *fine* meant the compromise of a fictitious or collusive suit for the possession of lands; and was formerly in use as a mode of conveyance or assurance in cases where the ordinary modes were not available or equally efficacious. Similarly the word "Recovery" in old English law meant the procedure of gaining possession of some property or right by a verdict or judgment of Court; and hence was the strongest assurance known to the law. In the more special sense, a *recovery* meant the procedure based on a "legal fiction" by which an entailed estate was commonly transferred. It was also termed "a common recovery." The *New Eng. Dict.* quotes West, *Symbolæography*, 1594, ii. § 136: "The end and effect of such recoveries is to discontinue and destroy estates tailes, remainders, and reversions, and barre the former owners thereof." Compare the well-known passages *Hamlet*, v. i. 114: "Is this the *fine* of his fines and the *recovery* of his recoveries"; *Merry*

Dro. S. Yes, to pay a fine for a periwig, and recover the lost hair of another man.

Ant. S. Why is Time such a niggard of hair, being, as it is, so plentiful an excrement?

Dro. S. Because it is a blessing that he bestows on beasts: and what he hath scanted men in hair, he hath given them in wit.

Ant. S. Why, but there's many a man hath more hair than wit.

Dro. S. Not a man of those but he hath the wit to lose his hair.

Ant. S. Why, thou didst conclude hairy men plain dealers without wit.

75. *hair*] *hair to men* Capell. 79. *men*] Pope ed. 2 (Theobald); *them* Ff.

Wives of Windsor, IV. ii. 225: "If the devil have him not in fee-simple, with *fine and recovery*."

77. *excrement*] hair, or other things *growing out* of the body. Compare *Love's Labour's Lost*, V. i. 109: "Dally with my *excrement*, with my mustachio"; *Merchant of Venice*, III. ii. 87: "These assume but valour's *excrement*"; *Hamlet*, III. iv. 121: "Your bedded hair, like life in *excrements*"; *Winter's Tale*, IV. iv. 734: "Let me pocket up my pedlar's *excrement*" (where Autolycus refers to his false beard). In *Timon of Athens*, IV. iii. 445, "a composture stolen from general *excrement*," the meaning more nearly approaches the modern acceptation of the word. Compare, in the other dramatists, Kyd's *Soliman and Perseda*, I. iii. 136:—

"No impression of manhood,
Not an hayre, not an *excrement*";

and Dekker's *Guls Horn-booke* (Grosart, ii. 228): "Why should the chinnes and lippes of old men lick up that *excrement*," etc.

79. *men*] Theobald's emendation is undoubtedly sound. "The same error," says Malone, "is found in the Induction to K. Henry IV. Part II. edit. 1623; 'Stuffing the ears of *them* with false reports.'"

81, 82. *more hair than wit*] A proverbial phrase found in *Two Gentlemen of Verona*, III. i. 361, 367, 368, and not uncommon in the dramatists. Compare Marston, *The Insatiate Countess*, III. iv. 170 (Bullen): "Ushers should have much *wit*, but little *hair*"; and Dekker, *Satiromastix*, 1602 (Pearson, i. 239):—

"Haire! It's the basest stubble; in scorn of it,
This proverb sprung,—He has *more hair than wit*."

83, 84. *he hath the wit to lose his hair*] Johnson explains: "*Those who have more hair than wit* are easily entrapped by loose women, and suffer the consequences of lewdness, one of which, in the first appearance of the disease in Europe, was the loss of hair." Steevens quotes *The Roaring Girl*, 1611 [Dodsley, vi. 82]: "Your women are so hot, I must *lose my hair* in their company, I see."

Dro. S. The plainer dealer, the sooner lost: yet he loseth it in a kind of policy.

Ant. S. For what reason?

Dro. S. For two; and sound ones too.

Ant. S. Nay, not sound, I pray you.

Dro. S. Sure ones then.

Ant. S. Nay, not sure, in a thing falsing.

Dro. S. Certain ones, then.

Ant. S. Name them.

Dro. S. The one, to save the money that he spends in tiring; the other, that at dinner they should not drop in his porridge.

88. *policy*] Staunton conj.; *jollity* F 1. 90. *sound ones*] Ff 2, 3, 4; *sound* F 1. 93. *falsing*] *falling* Grant White (Heath conj.); *false* Ingleby conj. 97. *tiring*] *tyring* Pope; *trying* Ff; *trimming* Rowe; *'tiring* Collier (ed. 1).

88. *policy*] Staunton's conjecture, meaning "purpose," "design," must, beyond all question, be adopted. He says: "There is a kind of *policy* in a man's losing his hair to save his money, and to prevent an uncleanly addition to his porridge; but where is the *jollity?*" And the corruption of "pollitie" into the Folio "iollitie" was quite easy. The phrase "in policy" occurs in *Troilus and Cressida*, v. iv. 14: "They set me up, in *policy*, that mongrel cur"; and *Othello*, II. iii. 274: "A punishment more in *policy* than in malice"; but the word is quite common in Shakespeare.

93. *falsing*] delusive, deceptive. Chaucer has *falsen*, to falsify, *e.g.* in *Miller's Prol.* 66: "I mote reherse Hir tales alle . . . Or elles *falsen* som of my matere"; and Spenser, *Faerie Queene*, ii. 30, uses "falsed" in the sense of "deceived":—

> "And in his *falsed* fancy he her takes
> To be the fairest wight, that lived yit."

Shakespeare however uses the *verb* "false" in *Cymbeline*, II. iii. 74: "'Tis gold which . . . makes Diana's rangers *false* themselves": unless, indeed, we take it here as an adjective: but I agree with Dowden—see his note *ad loc.*—in thinking that it is the verb, meaning falsify, as in his quotations from Heywood's *Captives*, ii. 1.: "That *false* their faythes." Possibly also the verb occurs in *Romeo and Juliet*, III. i. 182: "Affection makes him *false*," *i.e.* speak false. Compare also Greene's *Looking-Glass for London and England* (Dyce, 1831, vol. i. p. 112): "My faith unto my King shall not be *fals'd*"; and Daniel's *Compl. Rosamond*, xxi.: "The adulterate beauty of a *falsed* cheek." Grant White, adopting *falling*, says: "That it is the word, however, is shown by *Antipholus'* expression 'not *sure*' (for 'sure' was of old opposed not to 'false,' but to 'uncertain,' 'insecure') and *Dromio's* 'they should not *drop*'; and besides, in what possible sense is the hair *falsing?*"

97. *tiring*] *i.e.* attiring. Pope's emendation is certain. The expres-

Ant. S. You would all this time have proved, there is no time for all things.

Dro. S. Marry, and did, sir; namely, no time to recover hair lost by nature.

Ant. S. But your reason was not substantial, why there is no time to recover.

Dro. S. Thus I mend it: Time himself is bald, and therefore, to the world's end, will have bald followers.

Ant. S. I knew 'twould be a bald conclusion.
But soft! who wafts us yonder?

Enter ADRIANA *and* LUCIANA.

Adr. Ay, ay, Antipholus, look strange and frown:
Some other mistress hath thy sweet aspects;
I am not Adriana nor thy wife.
The time was once when thou unurged wouldst vow
That never words were music to thine ear,
That never object pleasing in thine eye,
That never touch well welcome to thy hand,
That never meat sweet-savour'd in thy taste,

101. *no time*] Ff 2, 3, 4; *in no time* F 1; *e'en no time* Boswell (Capell conj.); *is no time* Grant White. 111. *thy*] F 1; *some* Ff 2, 3, 4; *your* Collier. 112. *not . . . nor*] *but . . . and* Capell conj. 113. *unurg'd*] *unurg'dst* Pope. 116. *well*] *were* Gould conj.

sion, I think, may fairly be used of men, who frequently wore the hair long in Elizabethan times.

105. *Time himself is bald*] Compare lines 68, 69 *ante*, and *King John*, III. i. 324: "Old Time the clock-setter, that bald sexton time."

109. *wafts*] beckons, waves. Compare *Merchant of Venice*, V. i. 11: "And *waft* her love to come again to Carthage"; and *Timon of Athens*, I. i. 70: "Whom Fortune with her ivory hand *wafts* to her." In *Hamlet*, I. iv., the Folio reads *wafts* in line 61, *waves* in line 68, and *wafts* again in line 88.

114. *That never . . . ear*] Malone says this was imitated by Pope in his *Sappho to Phaon* [53, 4]:—

"My musick, then, you could for ever hear,
And all my words were musick to your ear."

Unless I spake, looked, touched, or carved to thee.
How comes it now, my husband, O, how comes it,
That thou art then estranged from thyself? 120
Thyself I call it, being strange to me,
That, undividable, incorporate,
Am better than thy dear self's better part.
Ah, do not tear away thyself from me!

118. *look'd, touch'd,*] Steevens (1793); *or look'd, or touch'd,* Ff. *to thee*] omitted by Pope; *thee* S. Walker conj. 120. *then*] F 1; *thus* Rowe.

118. *carved*] Sidney Walker reads *carv'd thee* on the ground that "Shakespeare eschews the trisyllabic ending altogether"; and that the expressions "carve her" and "carve him" occur in Beaumont and Fletcher. But it seems much simpler to strike out the first two *or's*, on the ground that they have been wrongly introduced by the attraction of the final *or*. Exact parallels are the omission of the verb "was" in the preceding lines 115, 116 and 117; and the omission of the two first *or's* in the amended text of IV. ii. 4: "Look'd he red? pale? or sad or merrily?" The word *carve* in *Love's Labour's Lost*, V. ii. 323: "He can *carve* too, and lisp"; *Merry Wives of Windsor*, I. iii. 49: "She discourses, she *carves*, she gives the leer of invitation"; and *Two Noble Kinsmen*, IV. iii. 89 (Leopold ed.): "*Carve* her, drink to her," seems to be used to describe some particular form of action, some sign of intelligence and favour, made with the fingers; a special meaning which was first pointed out by Hunter in his *New Illustrations*, i. 215. Compare Greene's *Orlando Furioso* (Dyce, i. 23): "And mark thou how I will play the *carver*." Dyce quotes Day's *Ile of Gulls*, 1606, sig. D: "Her amorous glances are her accusers; her very lookes write sonnets in thy commendations; she *carues* thee at boord, and cannot sleepe for dreaming of thee in bedde." Grant White says: "In *A Very Woman*, among the *Characters* published with Sir Thomas Overbury's *wife:* 'Her lightnesse gets her to swim at the top of the table where her wrie little finger bewraies *carving;* her neighbours at the latter end know they are welcome, and for that purpose she quencheth her thirst'" (ed. 1632). See also Marston's *Insatiate Countess*, I. i. 211 (Bullen, iii. 141): "Well, Thais, O you're a cunning *carver*" (*i.e.* you're a clever schemer); and also Chichester Hart's note on the *Merry Wives of Windsor*, I. iii. 49 (Arden Shakespeare, 1904).

123. *better part*] A not uncommon expression in Shakespeare, meaning, I think, the soul, spirit; or simply the mind or mental part as opposed to the body or corporeal part. Compare III. ii. 61: "mine own self's *better part*"; *As You Like It*, I. ii. 261: "My *better parts* are all thrown down"; *ib.* III. ii. 155: "Atalanta's *better part*"; and *Macbeth*, V. viii. 18: "It hath cowed my *better part* of man." Peele, in his *Arraignment of Paris*, II. i. 76 (Bullen, 1888), exactly explains it when he makes Pallas say to Paris:—

"And look how much the mind, the *better part*,
Doth overpass the body in desert."

For know, my love, as easy may'st thou fall
A drop of water in the breaking gulf,
And take unmingled thence that drop again,
Without addition or diminishing,
As take from me thyself and not me too.
How dearly would it touch thee to the quick,
Shouldst thou but hear I were licentious,
And that this body, consecrate to thee,
By ruffian lust should be contaminate!
Wouldst thou not spit at me and spurn at me,
And hurl the name of husband in my face,
And tear the stain'd skin off my harlot-brow,
And from my false hand cut the wedding-ring,
And break it with a deep-divorcing vow?

131. *but*] F 1; omitted in Ff 2, 3, 4.

136. *off*] Hanmer; *of* Ff.

125. *fall*] *i.e.* let fall, in the active sense. Shakespeare has at least ten illustrations of this; *e.g. Midsummer-Night's Dream*, v. i. 143: "And as she fled her mantle she did *fall*"; *As You Like It*, III. v. 5: "The common executioner *Falls* not the axe upon the humbled neck"; and *Othello*, IV. i. 257: "Each drop she *falls* would prove a crocodile."

130. *dearly*] seriously, grievously, etc. On Shakespeare's use of this word, Craik, *English of Shakespeare*, 4th ed. p. 238, remarks: "But perhaps we may get most easily and naturally at this sense which *dear* sometimes assumes by supposing that the notion properly involved in it of love, having first become generalised into that of a strong affection of any kind, had thence passed on into that of such an emotion the very reverse of love. We seem to have it in this intermediate sense in such instances as the following:—

'Some *dear* cause
Will in concealment wrap me up a while' (*Lear*, iv. 3).

'A precious ring; a ring that I must use
In *dear* employment'
(*Romeo and Juliet*, v. 3).

And even when Hamlet speaks of his '*dearest* foe,' or when Celia remarks to Rosalind, in *As You Like It*, i. 3, 'My father hated his [Orlando's] father *dearly*,' the word need not be understood as implying more than strong or passionate emotion."

136. *stain'd skin*] Compare *Hamlet*, IV. v. 118:—

"brands the harlot
Even here, between the chaste unsmiched brow
Of my true mother";

and III. iv. 42:—

"takes off the rose
From the fair forehead of an innocent love
And sets a blister there."

I know thou canst; and therefore, see thou do it.
I am possess'd with an adulterate blot;
My blood is mingled with the grime of lust:
For, if we two be one, and thou play false,
I do digest the poison of thy flesh,
Being strumpeted by thy contagion.
Keep, then, fair league and truce with thy true bed;
I live unstain'd, thou undishonoured.

139. *canst*] *would'st* Hanmer. 141. *grime*] Warburton; *crime* F 1. 143. *thy*] F 1; *my* Ff 2, 3, 4. 146. *unstain'd*] Hanmer (Theobald conj.); *distain'd* F 1; *dis-stain'd* Theobald; *distained* Heath conj.; *undistain'd* Keightley. *undishonoured*] *dishonoured* Heath conj.

141. *grime of lust*] "Of," *i.e.* as the result or consequence of lust. Warburton read "grime" on the ground of the integrity of the metaphor and the word "blot" in the preceding line. Malone compares III. ii. 104, 105: "A man may go over shoes in the *grime of it.*" "Grime would seem more appropriate," remarks Marshall, "were Adriana talking of an external stain, not of a defilement of her blood." But, judging from lines 143, 144, she is undoubtedly referring to an external physical "blot" or "poison" (compare line 132). Dyce and Staunton adopt Warburton's reading, the latter aptly quoting Hall's *Satires*, bk. iv. Sat. i.:—

"Besmeared all with loathsome smoake of *lust.*"

Besides, can lust, strictly speaking, be called a *crime?* At least, Shakespeare never refers to it as such.

144. *strumpeted*] Compare Sonnet lxvi. 6: "And maiden virtue rudely *strumpeted.*" Steevens quotes Heywood's *Iron Age* (1632) [Second Part, IV. i. (Pearson, 1874, vol. iii. p. 398)]: "By this adultresse basely *strumpetted.*"

146. *unstain'd*] I think we are compelled to read *unstain'd*, as, indeed, the Globe editors do. The *dis-* in *distain'd* of the Folio seems to have been attracted by or to have arisen from some confusion with the *dis-* in *undishonoured.* Further, though Shakespeare uses *distain*, *viz.* in *Richard III.* v. iii. 322, and *distains* in *Troilus and Cressida*, I. iii. 241, both in the sense of *stain*, the *participle* does not occur elsewhere in the plays. On the other hand, *unstained* is used in four passages, *viz.*, *Romeo and Juliet*, IV. i. 88: "To live an *unstain'd* wife"; *King John*, II. i. 16: "*unstained* love"; *2 Henry IV.* v. ii. 114: "the *unstain'd* sword"; and *Winter's Tale*, IV. iv. 149: "an *unstain'd* shepherd." Theobald explains his *dis-stain'd* as unstained, undefiled, the meaning apparently being "free or apart from stain." Delius interprets the Folio text as follows: "I, as wife, receive the stain of your present conduct, while you, as husband, suffer no loss of honour"; and Herford on this remarks: "This certainly appeals far less to our instinct of style than the change to *unstain'd* which would make Adriana refer to the future she hopes for instead of the actuality she loathes." One of the strongest arguments for *unstained* is that of Dyce, who, reading *unstain'd*, remarks on the MS. having had *vn*stain'd, and the original compositor having mis-

Ant. S. Plead you to me, fair dame? I know you not:
In Ephesus I am but two hours old,
As strange unto your town as to your talk;
Who, every word by all my wit being scanned,
Wants wit in all one word to understand.
Luc. Fie, brother! how the world is changed with you!
When were you wont to use my sister thus?
She sent for you by Dromio home to dinner.
Ant. S. By Dromio?
Dro. S. By me?
Adr. By thee; and this thou didst return from him,
That he did buffet thee, and, in his blows,
Denied my house for his, me for his wife.
Ant. S. Did you converse, sir, with this gentlewoman?
What is the course and drift of your compact?
Dro. S. I, sir? I never saw her till this time.
Ant. S. Villain, thou liest; for even her very words
Didst thou deliver to me on the mart.
Dro. S. I never spake with her in all my life.
Ant. S. How can she thus then call us by our names?
Unless it be by inspiration.

151. *Wants*] Ff; *Want* Johnson. 156. *By me?*] Rowe (ed. 2); *By me.* Ff. 157. *this*] F 1; *thus* Ff 2, 3, 4. 166, 167. *names? . . . inspiration*] Ff 1, 2, 3; *names, . . . inspiration?* F 4.

took the initial *v* for a *d*. And he fully illustrates "the proneness of printers to blunder in words beginning with *v*." A striking instance is the Folio corruption of *vice* into *Ice* in *Measure for Measure*, II. i. 39: "Some run from brakes of Ice"; the true reading, as I have shown in an article in *The Academy* of 16th February, 1907, being "Some furr'd on backs of vice." A somewhat parallel instance of the loss of the prefix *un-* occurs in *Cymbeline*, I. vi. 36: "Upon the *number'd* beach" (Folio), where Theobald, I think rightly, conjectured "*un*number'd."

152. *changed*] Compare Whetstone's *Promos and Cassandra*, 1575 (Nichol, *Six Old Plays*, i. 39): "with my mistress the world is *chaunged* well."

Adr. How ill agrees it with your gravity
To counterfeit thus grossly with your slave,
Abetting him to thwart me in my mood!
Be it my wrong you are from me exempt,
But wrong not that wrong with a more contempt.
Come, I will fasten on this sleeve of thine;
Thou art an elm, my husband, I a vine,
Whose weakness, married to thy stronger state,
Makes me with thy strength to communicate:
If aught possess thee from me, it is dross,
Usurping ivy, brier, or idle moss;
Who, all for want of pruning, with intrusion
Infect thy sap, and live on thy confusion.
Ant. S. To me she speaks; she moves me for her theme:
What, was I married to her in my dream,
Or sleep I now, and think I hear all this?

175. *stronger*] F 4; *stranger* Ff 1, 2, 3. 177. *aught*] Warburton; *ought* Ff. 179. *Who*] *Which* Hanmer. 181-186. Marked "aside" by Capell. 181. *moves*] *means* Singer, ed. 2 (Collier); *loves* Keightley conj.; *takes* Gould conj.

171. *exempt*] "separated" or, rather, "privileged." "The sense is, if I am doomed to suffer the wrong of separation, yet injure not with contempt me who am already injured" (Johnson). Mason, however, thinks Adriana means to say that as Antipholus was her husband she had no power over him, and that he was privileged to do her wrong; and this is, in my opinion, the correct view. It seems to be supported by the passage in II. i. 109 *sqq.*

174. *elm . . . vine*] Steevens quotes Ovid's tale of *Vertumnus and Pomona* [*Metamorph.* xiv. 665, 666]:—

"Haec quoque, quae juncta vitis requiescit in ulmo
si non nupta foret, terrae acclinata jaceret."

Malone quotes Catullus [lxi.], the famous *Epithalamium*:—

"Lenta qui velut assitas
Vitis implicat arbores,
Implicabitur in tuum
Complexum";

and Milton, *Paradise Lost*, v. [215 *sqq.*]:—

"They led the vine
To wed her elm. She spous'd about him twines
Her marriageable arms."

178. *idle moss*] Steevens explains as "moss that produces no fruit, but being unfertile, is useless"; and he quotes *Othello*, [I. iii. 140]: "antres vast and deserts idle."

What error drives our eyes and ears amiss?
Until I know this sure uncertainty,
I'll entertain the offered fallacy.
Luc. Dromio, go bid the servants spread for dinner.
Dro. S. O, for my beads! I cross me for a sinner.
This is the fairy land: O, spite of spites!
We talk with fairies, goblins, elves, and sprites.

184. *drives*] *draws* Singer, ed. 2 (Collier). 186. *offer'd*] Capell; *free'd* Ff; *favour'd* Rowe (ed. 2); *proffer'd* Singer conj.; *forced* Grant White. 187, 193, 199. *Luc.*] *Adr.* Keightley conj. 188-202. Marked as spurious by Pope. 190. *We talk*] *For here we talk* Keightley. *fairies, goblins*] Editor; *goblins* Ff; *ghosts and goblins* Lettsom conj.; *none but goblins* Dyce (ed. 2). *elves*] Editor (Lettsom and Cartwright conj.); *Owles* F 1; *ouphs* Theobald. *sprites*] *sprights* F 1; *Elves Sprights* Ff 2, 3, 4; *elvish sprights* Pope; *elves and sprights* Hudson (Collier); *fairy sprites* Cartwright conj.

189, 195, 199. *This is the fairy land . . . transformed . . . ass*] This passage certainly goes far to support the idea that when Shakespeare wrote it he was already dreaming of the fairy world of *A Midsummer-Night's Dream*, and of Bully Bottom's transformation to an ass; but there can be little doubt that he obtained his immediate hints from the comedies of Lyly. See Introduction.

190. *We talk . . . sprites*] This line as printed in the first Folio is clearly defective. I think the word "fairies" has dropped out before "goblins," chiefly by reason of the occurrence of "fairy" in the preceding line: and if this be so, the only material question is whether we should read *ouphes* (*oufes*) or *elves* instead of *owls*. Theobald's reading, *ouphes*, is, in a measure, supported by its occurrence in *Merry Wives of Windsor*, IV. iv. 49: "Like urchins, ouphes and fairies, green and white"; and v. v. 61: "Strew good luck, ouphes, on every sacred room." But *ouph* (*ouf*) is a form of *auf* or *oaf*, which is only another form of its cognate *elf*, *i.e.* fairy. *Auf* meant, according to the *New Eng. Dict.*, "an elf's child, a goblin child, a changeling left by the fairies; hence a misbegotten, deformed, or idiot-child, a half-wit, simpleton." Now, inasmuch as Shakespeare is here speaking of the *fairy* land and uses the form "ouphes" only in the two above quoted passages in the *Merry Wives of Windsor*, whilst he uses "elves" at least half-a-dozen times, *e.g.* in the *Midsummer-Night's Dream*, *Merry Wives of Windsor*, and *The Tempest*, I think the balance of probability inclines in favour of the reading "elves"; and hence that Theobald's reading should not be adopted. "Elves" is also supported by the reading in the second Folio, for what that is worth. It is difficult to see any connection between *fairy* land (which expression is really the governing factor of the passage) and "owls." The latter were repellent to the fairies: see *Midsummer-Night's Dream*, II. ii. 5, where Titania says, "Some keep back the clamorous owl." The quotations from the older commentators in support of the reading of the first Folio may be found in the *Variorum* editions of 1803 and 1821. But notwithstanding their opinions, supported as these are by a considerable parade of learning, I think *owls* cannot be retained in the text,

If we obey them not, this will ensue,
They 'll suck our breath, or pinch us black and blue.
Luc. Why prat'st thou to thyself, and answer'st not?
Dromio, thou drone, thou snail, thou slug, thou sot!
Dro. S. I am transformed, master, am I not?
Ant. S. I think thou art, in mind, and so am I.
Dro. S. Nay, master, both in mind and in my shape.
Ant. S. Thou has thine own form.
Dro. S. No, I am an ape.
Luc. If thou art changed to aught, 'tis to an ass.
Dro. S. 'Tis true; she rides me, and I long for grass.
'Tis so, I am an ass; else it could never be
But I should know her as well as she knows me.
Adr. Come, come; no longer will I be a fool,
To put the finger in the eye and weep,
Whilst man and master laughs my woes to scorn.
Come, sir, to dinner. Dromio, keep the gate.
Husband, I 'll dine above with you to-day,
And shrive you of a thousand idle pranks.

192. *or*] *and* Theobald. 193. *and answer'st not?*] F 1; omitted by Ff 2, 3, 4. 194. *Dromio, thou drone, thou snail*] Theobald; *Dromio, thou Dromio, thou snaile* Ff 1; *Dromio, thou Dromio, snaile* Ff 2, 3, 4. 195. *am I not?*] Ff; *am not I?* Theobald. 199. *aught*] Warburton; *ought* Ff. 204. *the eye*] *thy eye* Ff 2, 3; *my eye* Collier. 205. *laughs*] Ff; *laugh* Pope.

and chiefly on the simple ground that the expressions "This is the *fairy* land" and "we talk" must imply a conversation with fairies, *i.e.* beings of human shape; unless it can be imagined that *owls* assumed the human form, and we have no warrant for this, or that these birds had any agency over mortals.

194. *drone*] Theobald's reading may almost be styled *certissima*.

194. *sot*] fool: in this sense in half a dozen other passages in the plays.

200. *grass*] Compare *2 Henry VI.* IV. ii. 75: "And in Cheapside shall my palfrey go to *grass*." Craig considers there is here a quibble on the sense "I long to sink to the ground under the heavy weight of my rider."

204. *To put . . . weep*] In mild derision of the childish habit. See the *Taming of the Shrew*, I. i. 79:—

"A pretty peat! it is best
Put finger in the eye, an she knew why."

208. *shrive you*] "That is, I will call you to confession, and make you tell your tricks" (Johnson).

Sirrah, if any ask you for your master,
Say he dines forth, and let no creature enter.
Come, sister. Dromio, play the porter well.
Ant. S. Am I in earth, in heaven, or in hell?
Sleeping or waking? mad, or well advised?
Known unto these, and to myself disguised!
I'll say as they say, and perséver so,
And in this mist at all adventures go.
Dro. S. Master, shall I be porter at the gate?
Adr. Ay; and let none enter, lest I break your pate.
Luc. Come, come, Antipholus; we dine too late.

[*Exeunt.*

212-216. Marked as "aside" by Capell. 218. *and*] omitted by Collier conj.

ACT III

SCENE I.—*Before the House of Antipholus of Ephesus.*

Enter ANTIPHOLUS *of Ephesus*, DROMIO *of Ephesus*, ANGELO *and* BALTHAZAR.

Ant. E. Good Signior Angelo, you must excuse us;
My wife is shrewish when I keep not hours:
Say that I linger'd with you at your shop
To see the making of her carcanet,
And that to-morrow you will bring it home.
But here's a villain that would face me down
He met me on the mart, and that I beat him,

ACT III. SCENE I. Before . . .] *The Street before Antipholis's house* Pope. *Enter . . . Dromio . . . Balthazar*] Rowe; *Enter . . . his man Dromio, Angelo the goldsmith, and Balthaser the merchant.* Ff. 1. *us*] *us all* F 1; *all* omitted by Pope.

1. *Good . . . us*] Pope, I think, was right in omitting *all*, as being unnecessary to sense and metre. It could only refer to Antipholus of Ephesus and Balthazar, Dromio of Ephesus as a slave not being taken into account. On the other hand, as some defence of the Folio reading, it must be noted that Balthazar on his part uses the very same word in line 95 of this scene: "And let us to the Tiger *all* to dinner"; but in the latter case Angelo would seem to be included, and hence "all" would be appropriate. It may be suggested that Shakespeare originally wrote either "Good Signior" or "Good Angelo"; and that in correcting to the full address of title and name, "Good Signior Angelo," he forgot to strike out *all*. Compare lines 19, 22 *infra*, and "Signior Antipholus," v. i. 13.

4. *carcanet*] Cotgrave has "Carcan: a carkanet, or collar of gold, etc., worne about the necke." The word also occurs in Sonnet lii. 8: "Or captain jewels in the *carcanet*."

6. *face me down*] Craig compares Golding's *Metamorphosis*, bk. xi. fol. 134 *b*: "And falsely *faced* them down with oaths it was not as they said."

And charged him with a thousand marks in gold,
And that I did deny my wife and house.
Thou drunkard, thou, what didst thou mean by this?
Dro. E. Say what you will, sir, but I know what I know;
That you beat me at the mart, I have your hand to show:
If the skin were parchment, and the blows you gave were ink,
Your own handwriting would tell you what I think.
Ant. E. I think thou art an ass.
Dro. E. Marry, so it doth appear,
By the wrongs I suffer, and the blows I bear.
I should kick, being kicked, and being at that pass,
You would keep from my heels, and beware of an ass.
Ant. E. You 're sad, Signior Balthazar: pray God, our cheer
May answer my good will, and your good welcome here.
Bal. I hold your dainties cheap, sir, and your welcome dear.
Ant. E. O Signior Balthazar, either at flesh or fish,
A table full of welcome makes scarce one dainty dish.

11. *Say*] *You must say* Capell. 13. *the skin*] *my skin* Collier. 14. *own*] F 1; omitted in Ff 2, 3, 4. 15, 16. *so it doth . . . bear.*] *doth it so . . . bear?* Hanmer. 15. *doth*] *don't* Theobald. 16. *I suffer . . . I bear*] *that I suffer . . . that I bear* Keightley. 19. *You 're*] *Y 'are* Ff; *You are* Capell. 20. *here*] omitted by Pope.

12, 13. *hand . . . parchment*] Another instance of Shakespeare's strong liking for legal phraseology, as well as for a quibble. The play on the legal meaning of "hand" is quite evident.

15-18. *so it doth appear*, etc.] Theobald's alteration of *doth* to *don't* cannot well be supported. He thought Dromio meant to say he was an ass for making no resistance, "because an ass, being kicked, kicks again." But Dromio says, I *should*, *i.e.* I ought to kick, but do not; and hence I make no resistance, and deserve the name of ass.

20. *good will . . . good welcome*] Compare Whetstone's *Promos and Cassandra*, 1575 (Nichol, *Six Old Plays*, i. 69): "where *good wyll* the welcome geves, provysion syld is scant."

Bal. Good meat, sir, is common; that every churl affords.

Ant. E. And welcome more common, for that's nothing but words.

Bal. Small cheer and great welcome makes a merry feast.

Ant. E. Ay, to a niggardly host and more sparing guest:
But though my cates be mean, take them in good part;
Better cheer may you have, but not with better heart.
But, soft! my door is lock'd. Go bid them let us in.

Dro. E. Maud, Bridget, Marian, Cicely, Gillian, Ginn!

Dro. S. [*Within.*] Mome, malt-horse, capon, coxcomb, idiot, patch!

27. *more*] *a more* Keightley. 31. *Ginn*] omitted by Pope; *Jen'* Malone; *Gin'* Collier; *Jin* Dyce. 32, etc. [*Within.*] Rowe.

24. *churl*] here means of mean station, rather than niggard.

28. *cates*] provisions; originally *achates, acates;* Fr. *achats*. Compare Spenser, *Faerie Queene*, II. ix. 31:—

"The kitchin clerk, that hight Digestion,
Did order all th' *Achates* in seemely wise";

and Ben Jonson, *Staple of News*, II. i. 15:—

"A sordid rascal, one that never made
Good meal in his sleep, but sells the *acates* are sent him."

31. *Gillian, Ginn*] Perhaps Juliana and Jenny.

32. *Mome*] dolt, blockhead: not used elsewhere by Shakespeare. The word seems originally to have meant "soft," "smooth": and hence a "soft" or stupid person. Florio (p. 81) gives "a gull, a ninny, a *mome*, a sot." Craig refers to "Jack Juggler" (Hazlitt's *Dodsley*, ii. 138): "But if I were a wise woman, as I am a *mome*." "This owes its original to the French word *Momon*, which signifies the gaming at dice in masquerade, the custom and rule of which is, that a strict silence is to be observed; whatever sum one stakes, another covers, but not a word is to be spoken. From hence also comes our word *Mum!* for silence" (Hawkins). But Douce thinks it more probably came to us from one of those similar words that are found in many languages signifying something foolish. *Momar* Siculi stultum appellant, Festus, *s.v.* Compare also Greek *μῶμος* and *μῶρος*.

32. *malt-horse*] brewer's horse. Compare *Taming of the Shrew*, IV. i. 132: "You whoreson *malt-horse* drudge!"; Jonson, *Every Man*, etc., I. iv.: "Why, he has no more judgment than a *malt-horse*"; *id.*, *Bartholomew Fair*, II. i.: "No, no, I am a dull *malt-horse*."

32. *patch*] fool: with reference perhaps to the dress worn by the domestic "fool." Compare *Midsummer-Night's Dream*, III. ii. 9: "a crew of patches" (with my note thereon in the Arden ed.), and *ib.* IV. i. 215: "patched fool." Shakespeare no doubt noticed the word in W. W.'s translation of the *Menaecmi* (Act v.): "Why, doating *patch*, didst thou not come with me this morning from the ship?" See the *Menaecmi* in Appendix II.

Either get thee from the door, or sit down at the hatch.

Dost thou conjure for wenches, that thou call'st for such store

When one is one too many? Go get thee from the door.

Dro. E. What patch is made our porter?—My master stays in the street.

Dro. S. [*Within.*] Let him walk from whence he came, lest he catch cold on's feet.

Ant. E. Who talks within there? ho! open the door!

Dro. S. [*Within.*] Right, sir: I 'll tell you when, an you 'll tell me wherefore.

Ant. E. Wherefore? for my dinner: I have not dined to-day.

Dro. S. [*Within.*] Nor to-day here you must not; come again when you may.

Ant. E. What art thou that keep'st me out from the house I owe?

Dro. S. [*Within.*] The porter for this time, sir, and my name is Dromio.

Dro. E. O villain, thou hast stolen both mine office and my name!

The one ne'er got me credit, the other mickle blame.

35. *many?*] F 4; *many*, Ff. 1, 2, 3. *Go get*] *go, get* Rowe. 39. *an*] Rowe (ed. 2); *and* Ff. 41. *not; come*] *not come* Ff.

33. *hatch*] a wicket, or half door. Compare *King John*, I. i. 171: "In at the window, or else o'er the *hatch*" (meaning an unlawful entrance, and hence being a proverbial phrase for illegitimacy); *ib.* v. ii. 138: "To cudgel you and make you take the *hatch*" (*i.e.* escape anyhow, without opening the door); *King Lear*, III. vi. 76: "Dogs leap the *hatch*" (with a similar meaning).

39. *I 'll tell . . . wherefore*] proverbial. See II. ii. 43, 44.

If thou hadst been Dromio to-day in my place,
Thou wouldst have changed thy face for a name, or thy name for a face.

Luce. [*Within.*] What a coil is there, Dromio? who are those at the gate?

Dro. E. Let my master in, Luce.

Luce. [*Within.*] 'Faith no; he comes too late;
And so tell your master.

Dro. E. O Lord! I must laugh!
Have at you with a proverb;—Shall I set in my staff?

Luce. [*Within.*] Have at you with another: that's—When? can you tell?

46. *been*] F 1; *bid* Ff 2, 3, 4. 47. *Thou wouldst*] *Thou 'ldst* S. Walker conj. *a face*] Collier; *an ass* Ff. 48. *Luce* [*within.*] Rowe; Enter Luce, Ff. *there, Dromio? who . . . gate?*] *there! Dromio, who . . . gate?* Capell. 49-51. *'Faith . . . proverb;*] As in Rowe (ed. 2); two lines, the first ending *Master*, in Ff. 51. *staff?*] Rowe; *staffe.* Ff.

47. *a face*] I think we are compelled, from reasons both of sense and rhyme, to adopt Collier's reading. As Grant White remarks: "what *Dromio* could mean by changing a name for an ass, would pose the Sphinx and Oedipus." I have little doubt that the corruption is simply an example of that metathesis of letters forming a word which is so common in the Folio. Compare "face" with "affe." Dromio E., it will be remembered, was beaten by Antipholus S. (see I. ii. 92), and Dromio E. undoubtedly means that if Dromio S. had been in his place then, the latter instead of stealing his name would have been glad to change, either his own face or his name, *i.e.* to have had a different personality with the same name, Dromio, or else to have kept his personality, but with a different name; of course with the object of avoiding the beating.

48. *Luce.* [*Within.*]] Dyce says: "Here the Folio has 'Enter Luce,' and, a little after, 'Enter Adriana'"; which may lead us to suspect that both maid and mistress appeared on the balcony termed *the upper stage*, though they undoubtedly were supposed not to see the persons at the door." Compare III. ii. 1.

48. *coil*] uproar, ado: frequent in Shakespeare.

51. *set in my staff*] proverbial, perhaps, for "make myself at home" (Craig); something perhaps equivalent to the modern expression "hang up my hat."

52. *When? can you tell?*] Another proverbial expression, used apparently by way of counter question for evading an importunate question. Compare *1 Henry IV.* II. i. 43: "Ay, when? canst tell?" Craig quotes Heywood, *Fortune by Land and Sea*, I. i. (Pearson, 1874, vol. vi. p. 365): "*When? can you tel?*"; and Day, *Law Trickes* (1608), III. i. 35 (Bullen, p. 36).

Dro. S. [*Within.*] If thy name be called Luce,—Luce, thou hast answered him well.

Ant. E. Do you hear, you minion? you'll let us in, I trow?

Luce. [*Within.*] I thought to have asked you.

Dro. S. [*Within.*] And you said, no.

Dro. E. So; come, help: well struck! there was blow for blow.

Ant. E. Thou baggage, let me in.

Luce. [*Within.*] Can you tell for whose sake?

Dro. E. Master, knock the door hard.

Luce. [*Within.*] Let him knock till it ache.

Ant. E. You'll cry for this, minion, if I beat the door down.

Luce. [*Within.*] What needs all that, and a pair of stocks in the town?

Adr. [*Within.*] Who is that at the door, that keeps all this noise?

Dro. S. [*Within.*] By my troth, your town is troubled with unruly boys.

Ant. E. Are you there, wife? you might have come before.

Adr. [*Within.*] Your wife, sir knave? go get you from the door.

54. *trow*] Theobald; *hope* Ff; *know* Crosby conj.; Malone supposes a line omitted ending with *rope.* 55. *asked you.* Dro. S. *And*] *ask'd you, had you brought a rope.* Dro. S.; *I ask'd you to let us in, and* Keightley conj. 61. *Adr.* [*within*] Rowe; *Enter Adriana* Ff. 64. *go get*] *go, get* Theobald.

54. *trow*] Compare *Merry Wives of Windsor*, I. iv. 140: "Who 's within there? ho!—Who 's there, I trow!" I think we must adopt Theobald's reading, as the least of the evils. In the mouth of Antiph. E. "hope" damns itself. It is far too weak. "Trow" here would have the meaning "I feel sure," "I 'm pretty certain." I see no objection to making the line form a triplet with lines 55 and 56; the more so that within the next few lines there occur three triplets, *viz.* 63-65, 66-68, and 75-77. There is little or no point, however, in the triplet as it stands, and there may be something in Malone's supposition that a line has dropped out of the text, ending, as he suggested, with "rope." But Malone was too much given to the assumption that lines had dropped out. See *e.g. 1 Henry IV.* IV. i. 90.

Dro. E. If you went in, i' faith, master, this "knave" would go sore.

Ang. Here is neither cheer, sir, nor welcome: we would fain have either.

Bal. In debating which was best, we shall part with neither.

Dro. E. They stand at the door, master: bid them welcome hither.

Ant. E. There is something in the wind, that we cannot get in.

Dro. E. You would say so, master, if your garments were thin.

Your cake there is warm within; you stand here in the cold:

It would make a man mad as a buck to be so bought and sold.

Ant. E. Go fetch me something: I'll break ope the gate.

Dro. S. [*Within.*] Break any breaking here, and I'll break your knave's pate.

65. *in, i' faith*] Editor; *in pain*, Ff. 67. *part*] *have part* Warburton. 71. *cake there*] Anon. conj.; *cake here* Ff; *cake* Capell. 72. *mad*] F 1; *as mad* Ff 2, 3, 4. *as a buck*] omitted by Capell. 73. *Go fetch*] *Go, fetch* Capell.

65. *went in, i' faith*] This reading appears to be the best and simplest solution of the somewhat meaningless reading of the Folio. Craig would read "my faith," and with "this knave" he compares *Romeo and Juliet*, III. i. 130: "Take the villain back again."

67. *part with*] *i.e.* depart with.

72. *mad as a buck*] This probably refers to sexual "madness." See Bartholomew (Berthelet), bk. xviii. § 30: "[And in rutting time] the males wax cruel and dig up clods and stones with their feet, and then their snouts be black until they be washed with rain." Compare our "mad as a March hare."

72. *bought and sold*] Compare *Richard III.* v. iii. 304:—

"Jockey of Norfolk, be not too bold,
For Dickon thy master is *bought and sold*."

A proverbial phrase. Steevens refers to Ray's *Proverbs*, p. 179, ed. 1737.

74. *Break . . . here*] Compare *Romeo and Juliet*, III. v. 153: "Thank me no thankings, nor proud me no prouds."

Dro. E. A man may break a word with you, sir, and words are but wind;

Ay, and break it in your face, so he break it not behind.

Dro. S. [*Within.*] It seems, thou wantest breaking. Out upon thee, hind!

Dro. E. Here's too much "out upon thee"! I pray thee, let me in.

Dro. S. [*Within.*] Ay, when fowls have no feathers, and fish have no fin.

Ant. E. Well, I'll break in. Go borrow me a crow.

Dro. E. A crow without feather? master, mean you so?

For a fish without a fin, there's a fowl without a feather:

If a crow help us in, sirrah, we'll pluck a crow together.

Ant. E. Go get thee gone; fetch me an iron crow.

75. *you, sir*] *your sir* F 1. 78. *much*] *much*, Ff 1, 2, 3; *much;* F 4. 81. *feather? . . . so?*] Collier; *feather, . . . so;* Ff 1, 2, 3; *feather, . . . so?* F 4. *feather*] *a feather* Steevens (1793). 84. *Go get*] Dyce; *Go, get* Ff.

75. *break a word*] Compare *Much Ado About Nothing*, v. i. 189: "You *break* jests as braggarts do their blades."

83. *pluck a crow together*] *i.e.* quarrel: a phrase still in use. The same kind of pun occurs in the *Captivi* of Plautus, v. iv. 5 (line 1002, Ritschel), where Tyndarus, referring to the custom of giving to patrician children birds of different kinds for their amusement, says that he had an *upŭpa*:—

"Nam úbi illo adveni, quási patriciis pueris aut monérulae
Aút anites aút cóturnices dántur quicum lúsitent
Itidem mi haec advénienti upupa quí me delectém datast":

thus rendered by Sugden, *Comedies of T. Maccius Plautus*, 1893:—

"When I got there, just as wealthy fathers oft will give their boys
Starlings, goslings, quails to play with in the place of other toys,
So when I got there, a *crow* was given me as plaything pretty!"

the quibble being on *crow* and *crow-bar*, just as in the Latin upupa means both hoopoe and a kind of hoe or mattock. A variation of the phrase is "to pull a crow"; for which Craig compares Heywood's *Proverbs*, 1546 (Sharman, p. 122): "If ye leave it not we have a *crow* to pull."

Bal. Have patience, sir; O, let it not be so:
Herein you war against your reputation,
And draw within the compass of suspect
The unviolated honour of your wife.
Once this,—your long experience of her wisdom,
Her sober virtue, years, and modesty,
Plead on her part some cause to you unknown;
And doubt not, sir, but she will well excuse
Why at this time the doors are made against you.
Be ruled by me: depart in patience,
And let us to the Tiger all to dinner;
And, about evening, come yourself, alone,
To know the reason of this strange restraint.
If by strong hand you offer to break in,

89. *Once this,—your*] *Once this your* Ff; *Once this; your* Rowe; *Own this; your* Malone conj. *her*] Rowe; *your* Ff. 91. *her*] Rowe; *your* Ff. 93. *made*] *barr'd* Rowe (ed. 2).

89. *Once this,—*] perhaps meaning "once for all." Compare *Midsummer-Night's Dream*, III. ii. 68: "O *once* tell true, tell true, even for my sake!"; *Much Ado About Nothing*, I. i. 320: "'Tis *once*, thou lovest"; *Merry Wives of Windsor*, III. iv. 103:—

"I pray thee *once* to-night,
Give my sweet Nan this ring";

where Chichester Hart in his note on the passage compares Nash's *Have with you to Saffron Waldon*, iii. 189 (ed. Grosart); and *Coriolanus*, II. iii. 1: "*Once*, if he do require our voices, we ought not to deny him." Steevens quotes Sidney's *Arcadia*, bk. i.: "Some perchance loving my estate, others my person. But *once*, I know all of them." See also Peele's *Old Wives Tale*, 490: "Jack shall have his funerals, or some of them shall lie on God's dear earth for it: *that's once*" [*i.e.* that 's settled once for all]. It is quite possible, however, that the passage, as printed in the Folio, is corrupt. A change to *Since* would perhaps restore the sense together with the punctuation of the Folio. "You cause your wife's honour to be suspected by your proposed action; *since* (or inasmuch as) your experience of her wisdom as well as her virtue, years and modesty show some cause unknown to you." In this view there is probably a simple inversion of the protasis and apodasis.

93. *the doors are made*] *i.e.* fastened, shut. Compare *Merchant of Venice*, II. vi. 49: "I will make fast the doors"; *As You Like It*, IV. i. 162: "Make the doors upon a woman's wit." The phrase is still used in the north of England, at least in Yorkshire.

95. *all*] See note to line 1 of this scene.

Now in the stirring passage of the day,
A vulgar comment will be made of it,
And that supposed by the common rout
Against your yet ungalled estimation,
That may with foul intrusion enter in,
And dwell upon your grave when you are dead;
For slander lives upon succession;
For e'er hous'd where it gets possession.

Ant. E. You have prevail'd. I will depart in quiet,
And, in despite of wrath, mean to be merry.
I know a wench of excellent discourse,
Pretty and witty; wild, and yet, too, gentle:
There will we dine: this woman that I mean,
My wife—but, I protest, without desert—
Hath oftentimes upbraided me withal:
To her will we to dinner. [*To Ang.*] Get you home,
And fetch the chain; by this, I know, 'tis made;
Bring it, I pray you, to the Porpentine;

105. *slander*] *lasting slander* Johnson conj. *upon*] *upon it's own* Capell conj. 106. *hous'd . . . gets*] F 1; *housed . . . gets* Singer (ed. 1); *hous'd . . . once gets* Ff 2, 3, 4; *hous'd where't gets* Steevens. 108. *wrath*] Theobald; *mirth* Ff; *my wife* Keightley. 114. [*To Ang.*] Clark and Glover. 116. *Porpentine*] Ff; *Porcupine* Rowe.

99. *stirring passage*] busy traffic. Compare *Othello*, v. i. 37: "What, ho! no watch? no *passage?*"; and Cotgrave, "*Passee:* a passage, course, passing along."

102. *ungalled*] "unblemished" (Craig), who compares "galling" in *Henry V.* v. i. 78.

105. *lives upon succession*] *i.e.* exists upon a series of slanders, each slander being succeeded and supported by the next comer.

106. *possession*] "hous'd" would seem to show Shakespeare's inclination towards the legal meaning of possession.

108. *in despite of wrath*] Theobald's reading is satisfactory, in fact certain. If *mirth* is read, it would mean "in spite of this petty joke played upon me" (Craig), or, with some editors, "though I feel spiteful towards mirth." These explanations, however, are somewhat far-fetched.

109. *a wench*] She appears in IV. iii. 45.

112. *desert*] *i.e. my* desert, deserving it (the upbraiding).

116. *Porpentine*] The old spelling of "porcupine." See *e.g.* Ascham's *Toxophilus*, p. 6 (Aldis Wright, 1904). It is apparently the only form of the

For there's the house: that chain will I bestow—
Be it for nothing but to spite my wife—
Upon mine hostess there: Good sir, make haste.
Since mine own doors refuse to entertain me,
I'll knock elsewhere, to see if they'll disdain me.

Ang. I'll meet you at that place some hour hence.

Ant. E. Do so. This jest shall cost me some expense.

[*Exeunt.*

SCENE II.—*The Same.*

Enter LUCIANA *and* ANTIPHOLUS *of Syracuse.*

Luc. And may it be that you have quite forgot
A husband's office? Shall, Antipholus,
Even in the spring of love thy love-springs rot?
Shall love in building grow so ruinous?

117. *will I*] F 1; *I will* Ff 2, 3, 4. 119. *mine*] F 1; *my* Ff 2, 3, 4. 122. *hour*] F 1; *hour, sir* Ff 2, 3, 4.

Scene II.

SCENE II.] omitted by Ff. *Enter Luciana.*] Ff 2, 3, 4; *Enter Juliana.* F 1; *Enter, from the house, Luciana* Dyce (ed. 2). 1. *Luc.*] Rowe; *Iulia.* Ff. 2. *Antipholus*] *Antipholis, hate* Theobald; *Antipholis, thus* Theobald conj. 4. *building*] Theobald; *buildings* Ff. *ruinous*] Capell (Theobald conj.); *ruinate* Ff.

word used by Shakespeare. See *Hamlet*, I. v. 20: "Like quills upon the fretful *porpentine*." It also occurs in III. ii. 170, IV. i. 49, V. i. 222, 276 of this play. Douce says the word, although written *Porpentine* in the old editions of Shakespeare, was scarcely so pronounced; for in Eliot's *Dictionary*, 1545, and Cooper's *Dictionary*, 1584, it is *Porkepyne*.

Scene II.

Enter Luciana] Dyce here makes no division of scene, but says that Luciana and Antipholus of Syracuse were supposed to enter *from the door* of the house as soon as the stage had been left vacant by the departure of the other characters. The Folio direction, "Enter Iuliana," is of course a clear error. Compare III. i. 48.

3. *love-springs*] Compare *Venus and Adonis*, 656: "This canker that eats up Love's tender spring."

4. *ruinous*] There can be little doubt that this, Capell's reading from Theobald's conjecture, must be substituted for the Folio *ruinate*. There is ample

If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness:
Or if you like elsewhere, do it by stealth;
Muffle your false love with some show of blindness;
Let not my sister read it in your eye;
Be not thy tongue thy own shame's orator;
Look sweet, speak fair, become disloyalty;
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted;
Teach sin the carriage of a holy saint;
Be secret-false: what need she be acquainted?
What simple thief brags of his own attaint?
'Tis double wrong, to truant with your bed
And let her read it in thy looks at board:
Shame hath a bastard fame, well managed;
Ill deeds are doubled with an evil word.
Alas, poor women! make us but believe,
Being compact of credit, that you love us;
Though others have the arm, show us the sleeve;
We in your motion turn and you may move us.

16. *attaint*] Rowe; *attaine* Ff 1, 2, 3; *attain* F 4. 20. *are*] Ff 2, 3, 4; *is* F 1. 21. *but*] Theobald; *not* Ff.

warrant for the use of "ruinous," and particularly, *Two Gentlemen of Verona*, v. iv. 9: "Lest, growing *ruinous*, the building fall"; *Troilus and Cressida*, v. i. 32: "You *ruinous* butt"; *King Lear*, I. ii. 123: "all *ruinous* disorders"; *Timon of Athens*, IV. iii. 465: "Is yond despised and *ruinous* man my lord?"

11. *become disloyalty*] *i.e.* wear your disloyalty or falseness in becoming fashion.

16. *attaint*] stain, crime. There is a legal flavour in the word.

22. *compact of credit*] made up of credulity. Compare *Venus and Adonis*, 149: "Love is a spirit all *compact* of fire"; *Midsummer-Night's Dream*, v. i. 8: "The lunatic . . . are of imagination all *compact*"; *As You Like It*, II. vii. 5: "If he, *compact* of jars, grow musical." Rushton, *Shakespeare Illustrated by the Lex Scripta*, 1870, p. 62, refers to the Statute 24 Henry VIII. cap. 12: "A body politick *compact* of all sorts and degrees of people."

Then, gentle brother, get you in again:
Comfort my sister, cheer her, call her wife;
'Tis holy sport, to be a little vain,
When the sweet breath of flattery conquers strife.

Ant. S. Sweet mistress—what your name is else, I know not,
Nor by what wonder you do hit of mine—
Less in your knowledge and your grace you show not,
Than our earth's wonder; more than earth divine.
Teach me, dear creature, how to think and speak;
Lay open to my earthy-gross conceit,
Smothered in errors, feeble, shallow, weak,
The folded meaning of your words' deceit.
Against my soul's pure truth why labour you
To make it wander in an unknown field?
Are you a god? would you create me new?
Transform me, then, and to your power I 'll yield.
But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe:
Far more, far more, to you do I decline.

26. *wife*] *wise* F 1. 30. *of*] *on* Steevens (1793). 35. *shallow*] F 1; *shaddow* Ff 2, 3; *shadow* F 4. 43. *no*] F 1; *a* Ff 2, 3, 4. 44. *decline*] *incline* Collier.

27. *vain*] Perhaps here "*empty* of speech," or as Johnson says, "light of tongue, not veracious"; having regard to "flattery" in the next line.

30. *hit of*] *i.e.* hit on, guess.

32. *our earth's wonder*] possibly "a compliment to Elizabeth. Pronounced with emphasis, it would not fail to make a due impression on the audience" (Douce).

34. *conceit*] apprehension, understanding. Compare IV. ii. 65 *post.*

36. *folded*] concealed.

44. *decline*] here *incline* towards you; rather more forcible than *incline.* Dyce quotes an early and similar use of the word in Greene's *Penelope's Web*, sig. C, 4 (ed. 1601): "that the love of a father, as it was royall, so it ought to be impartial, neither *declining* to the one nor to the other, but as deeds doe merite." Compare *Timon of Athens*, IV. i. 15 *sqq.*:—

"Piety and fear . . .
Decline to your confounding contraries."

O, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears.
Sing, siren, for thyself, and I will dote:
Spread o'er the silver waves thy golden hairs,
And as a bed I 'll take them and there lie;
And, in that glorious supposition, think
He gains by death that hath such means to die:
Let Love, being light, be drowned if she sink!

Luc. What, are you mad, that you do reason so?

Ant. S. Not mad, but mated; how, I do not know.

Luc. It is a fault that springeth from your eye.

Ant. S. For gazing on your beams, fair sun, being by.

Luc. Gaze where you should, and that will clear your sight.

Ant. S. As good to wink, sweet love, as look on night.

46. *sister's*] Ff 2, 3, 4; *sister* F 1. 48. *hairs*] *hears* Keightley. 49. *a bed*] Ff 2, 3, 4; *a bud* F 1. *them*] Capell (Edwards conj.); *thee* Ff. 52. *Love, being light, be*] *Love be light, being* Hudson (Badham conj.). *she*] *he* Capell. 56. *For*] *From* Capell conj. 57. *where*] Rowe (ed. 2); *when* Ff.

45. *train*] draw, entice: *e.g. 1 Henry IV.* v. ii. 21: "we did *train* him on."

45. *mermaid*] Almost equivalent to "siren" in line 47. Compare also line 166 of this scene. Steevens quotes the index to Holland's *Pliny*: "*Mermaids* in Homer were witches, and their songs enchauntements."

52. *light*] With a quibble on the senses of "wanton" and opposed to "heavy." Venus so speaks of herself in *Venus and Adonis*, 149, 150: "Love is a spirit . . . Not gross to sink, but *light*, and will aspire." According to Malone, Love is here used for the Queen of Love. Dyce compares Marlowe's *Ovid's Elegies* (bk. i. el. x.): "*Love* and *Love's* son are with fierce arms at odds" (*Works*, ed. Dyce, 1858, p. 321).

53. *reason*] *i.e.* talk. Compare IV. ii. 57: "As if Time were in debt! how fondly [*i.e.* foolishly] dost thou *reason!*"

54. *mated*] bewildered, confounded: with a play on the other sense of the word, *i.e.* partnered or matched with a wife. Compare v. i. 282 *post*; *Taming of the Shrew*, III. ii. 246: "That, being mad herself she's madly *mated*"; and *Macbeth*, v. i. 86: "My mind she has *mated*." The form "amated" occurs in Greene's *Orlando Furioso* (Dyce, 1831, vol. i. p. 21): "Hath love *amated* him?"; but also "mated" in his *Friar Bacon*, etc. (*ib.* p. 155): "What are you *mated* by this frolic friar?"

58. *wink*] to close the eyes in sleep: frequent in this sense in Shakespeare, as in the famous passage in *Romeo and Juliet*, III. ii. 6:—

"Spread thy close curtain, love-performing night,
That rude day's eye may *wink*."

Luc. Why call you me love? call my sister so.
Ant. S. Thy sister's sister.
Luc. That's my sister.
Ant. S. No;
It is thyself, mine own self's better part;
Mine eye's clear eye, my dear heart's dearer heart,
My food, my fortune, and my sweet hope's aim,
My sole earth's heaven, and my heaven's claim.
Luc. All this my sister is, or else should be.
Ant. S. Call thyself sister, sweet, for I aim thee.
Thee will I love, and with thee lead my life:
Thou hast no husband yet, nor I no wife.
Give me thy hand.
Luc. O, soft, sir, hold you still:
I'll fetch my sister, to get her good will.
[*Exit.*

60, 61. *No; . . . part;*] As in Pope; one line in Ff. 66. *for I aim*] Capell; *for I mean* Rowe (ed. 2); *for I claim* Editor conj.

61. *better part*] Compare II. ii. 123, *ante* and note.

62. *heart's dearer heart*] Compare *Hamlet*, III. ii. 78: "In my *heart's* core, ay, in my heart of heart."

64. *My . . . claim*] my only heaven on earth, and my claim on heaven hereafter. Shakespeare here reaches the topmost height of his poetical effort in *The Errors*.

66. *aim*] *i.e.* mean, intend. Capell's reading has been adopted by many editors, and is supported by "aim" in line 63; but having regard to lines 64, 81, 83, 84 and 87 of this scene "claim" is probably what Shakespeare wrote. If the Folio text be correct, which is improbable, the meaning may possibly be, "I am incorporate in thee, am part of, inseparable from thee." With the sense of "*mean*," "intend," compare *Merchant of Venice*, III. v. 82:—

"And if on earth he do not *mean* it, then
In reason he should never come to heaven."

In support of "aim" Steevens quotes Greene's *Orlando Furioso* [Dyce, 1831, vol. i. p. 19]: "like Cassius Sits sadly dumping *aiming* Cæsar's death"; and Drayton's *Robert Duke of Normandie* [ed. 1619, p. 318, stanza 32, of Fortune showing her power]: "I make my changes *ayme* one certaine end."

Enter from the House of ANTIPHOLUS *of Ephesus*, DROMIO *of Syracuse, hastily.*

Ant. S. Why, how now, Dromio? where runn'st thou so fast?

Dro. S. Do you know me, sir? am I Dromio? am I your man, am I myself?

Ant. S. Thou art Dromio, thou art my man, thou art thyself.

Dro. S. I am an ass, I am a woman's man, and besides myself.

Ant. S. What woman's man? and how besides thyself?

Dro. S. Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me.

Ant. S. What claim lays she to thee?

Dro. S. Marry, sir, such claim as you would lay to your horse; and she would have me as a beast: not that, I being a beast, she would have me; but that she, being a very beastly creature, lays claim to me.

Ant. S. What is she?

Dro. S. A very reverent body; ay, such a one as a man may not speak of without he say, sir-rever-

71. SCENE III. Pope. *Enter . . .*] *Enter Dromio, Siracusia* Ff (*Siracusa* F 4); *Enter from the house of Antipholus of Ephesus, Dromio of Syracuse* Malone; *Enter Dromio of Syracuse hastily* Collier (ed. 1); *Enter, running, Dromio of Syracuse* Dyce. 71-79. *Why, . . . thyself?*] As in Rowe (ed. 2); printed as verse in Ff.

85, 86. *beast*] "Probably," says Craig, "there is a quibble with 'abased'; 'beast' being then pronounced 'baste.'"

91. *sir-reverence*] A corruption of "saving reverence," *salva reverentia*, used by way of apology for anything indecorous. Malone quotes Blount's *Glossography*, which gives "*Salva reverentia*, saving regard or respect . . .

ence. I have but lean luck in the match and yet is she a wondrous fat marriage.

Ant. S. How dost thou mean a fat marriage?

Dro. S. Marry, sir, she's the kitchen-wench, and all grease; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter: if she lives till doomsday, she'll burn a week longer than the whole world.

Ant. S. What complexion is she of?

Dro. S. Swart, like my shoe, but her face nothing like so clean kept: for why? she sweats; a man may go over shoes in the grime of it.

Ant. S. That's a fault that water will mend.

Dro. S. No, sir; 'tis in grain: Noah's flood could not do it.

Ant. S. What's her name?

Dro. S. Nell, sir; but her name and three quarters,

94. *How*] *What* Capell. 104. *for why? she sweats;*] *for why? she sweats* Ff 1, 2, 3; *for why? she sweats*, F 4; *for why she sweats;* Dyce.

sir reverence by the vulgar." See Greene's *Looking-Glass for London and England* (Dyce, 1831, vol. i. p. 80): "Sir-reverence of your mastership." Compare also *Merchant of Venice*, II. ii. 27, 139; *1 Henry IV.* II. iv. 515; *Much Ado About Nothing*, III. iv. 32; and *Cymbeline*, IV. i. 5.

92. *lean*] poor, scanty. Compare *Twelfth Night*, III. iv. 378: "Out of my *lean* and low ability."

100. *week*] There may be here a quibble on "wick."

103. *Swart*] black; or perhaps, very dark brown. Compare *1 Henry VI.* I. ii. 84: "And whereas I was black and *swart* before"; and Milton's *Comus*, 436: "No goblin or *swart* fairy of the mine."

104. *for why?*] The Folio's note of interrogation seems simpler here; notwithstanding Dyce's strong argument that *for why* is equivalent to *because*. He instances *Two Gentlemen*, III. i. 99, and *Richard II.* v. i. 46.

107. *in grain*] fast dyed; ingrained. Compare *Midsummer-Night's Dream*, I. ii. 97: "purple-in-grain-beard," and note thereon (Arden ed.); *Twelfth Night*, I. v. 255: "'Tis *in grain*, sir; 'twill endure wind and weather."

that 's an ell and three quarters, will not measure her from hip to hip.

Ant. S. Then she bears some breadth?

Dro. S. No longer from head to foot, than from hip to hip: she is spherical, like a globe; I could find out countries in her.

Ant. S. In what part of her body stands Ireland?

Dro. S. Marry, sir, in her buttocks: I found it out by the bogs.

Ant. S. Where Scotland?

Dro. S. I found it by the barrenness, hard in the palm of the hand.

Ant. S. Where France?

Dro. S. In her forehead; armed and reverted, making war against her heir.

121. *hard in*] *hard, in* Capell. 122. *the*] *her* Rowe. 124. *reverted*] *revolted* Grant White; *inverted* Hudson conj. 125. *heir*] *heire* F 1; *haire* Ff 2, 3; *hair* F 4.

116. *countries*] Knight says: "Shakespere most probably had the idea from Rabelais, in the passage where Friar John maps out the head and chin of Panurge" (iii. c. 28).

121. *hard*] Here, perhaps, "exactly." Compare *Merry Wives of Windsor*, IV. ii. 111: "*hard* at door"; and *Othello*, II. i. 268: "*hard* at hand comes the master and main exercise."

124. *reverted*] This word occurs only here and in *Hamlet*, IV. vii. 23: "My arrows . . . would have *reverted* to my bow again." Hence it must mean "turned back," "in rebellion against," with a play on the latter sense. There is also an obvious quibble between "hair" and "heir." "Mistress Nell's brazen forehead seemed to push back her rough and rebellious hair, as France resisted the claim of the Protestant heir to the throne" (Cowden Clarke). The allusion is of course to the war of the League against Henry of Navarre. See Introduction. The expression "against the hair" occurs in *Merry Wives of Windsor*, II. iii. 41, and *Troilus and Cressida*, I. ii. 27, the idea being no doubt taken from rubbing the fur or hair of an animal the wrong way. See Palsgrave's *Lesclaircissement*, 1530, and North's *Plutarch*, 1579, *Life of Scylla* (iii. 72, Tudor ed.): "all went utterly against the heare with him." Rushton, *Shakespeare's Euphues*, 1871, p. 11, quotes from Lyly's *Euphues* (Arber, p. 394): "Notwithstanding I will *goe against the haire* in all things so I may please thee in anye thing, O my *Camilla*." It is more than possible, I think, that the above quotation from Lyly was the source of the quibble in respect of "hair."

Ant. S. Where England?

Dro. S. I looked for the chalky cliffs, but I could find no whiteness in them; but I guess, it stood in her chin, by the salt rheum that ran between France and it.

Ant. S. Where Spain?

Dro. S. 'Faith, I saw it not; but I felt it hot in her breath.

Ant. S. Where America, the Indies?

Dro. S. O, sir, upon her nose, all o'er embellished with rubies, carbuncles, sapphires, declining their rich aspect to the hot breath of Spain, who sent whole armadoes of caracks to be ballást at her nose.

Ant. S. Where stood Belgia, the Netherlands?

Dro. S. O, sir, I did not look so low. To conclude, this drudge, or diviner, laid claim to me; called me Dromio, swore I was assured to her; told me what privy marks I had about me; as, the mark of my shoulder, the mole in my neck, the great wart

127. *chalky*] *chalkle* F 1. 135. *o'er*] Rowe; *ore* Ff 1, 2, 3; *o're* F 4. 138. *armadoes*] *armadas* Singer (ed. 1). *caracks*] Hanmer; *carrects* F 1; *carracts* Ff 2, 3, 4. 138. *ballast*] *ballasted* Capell. 141. *or diviner*] *this divine one* Capell conj. 143. *mark*] *marke* F 1; *markes* Ff 2, 3, 4.

127, 128. *I looked . . . in them*] Craig very ingeniously suggests that we should look for the chalky cliffs *in her cheeks;* in correspondence, I presume, with the other parts of Nell's body; but, "in them" may well mean "in respect of them," *i.e.* the chalky cliffs; "no whiteness" having reference to her complexion, which, as we will remember, was "swart" (line 103 *ante*).

138. *armadoes*] See Introduction.

138. *caracks*] large merchant ships, galleons. Compare *Othello*, I. ii. 50: "For he to-night hath boarded a land *carack*."

138. *ballast*] *i.e.* ballasted. Compare Greene's *Orlando Furioso* (Dyce, 1831, vol. i. p. 8): "And sent them home *ballást* with little wealth."

142. *assured*] betrothed, affianced; with a quibble on the legal sense of the word. An apparently hitherto unnoticed example of Shakespeare's fondness for legal phraseology.

on my left arm, that I, amazed, ran from her as a 145
witch:
And, I think, if my breast had not been made of flint,
and my heart of steel,
She had transformed me to a curtal dog, and made me
turn i' the wheel.
Ant. S. Go hie thee presently, post to the road;

147, 148. Printed as prose in Ff; as verse first by Knight; S. Walker would begin the verse with *if my*. 147. *flint*] Hanmer; *faith* Ff. 148. *curtal*] F 4; *curtull* F 1; *curtall* Ff 2, 3; *cur-tail* Hanmer. 149. *Go hie*] *Go, hie* Theobald. *presently, post*] *presently post* Malone.

147. *flint*] This, the reading of Hanmer, is distinctly preferable to *faith*. Warburton supports *faith* by "alluding to the superstition of the common people, that nothing could resist a witch's power of transforming men into animals but a great share of *faith*." Dyce considers *flint* "a highly probable alteration." It is supported by *3 Henry VI*. II. i. 201:—

"*Rich*. Then, Clifford, were thy heart as hard as steel,
As thou hast shown it *flinty* by thy deeds."

148. *curtal dog*] The reference is to the turnspit dog with the tail cut short. "A curtal dog," says Nares, *Glossary*, "was originally the dog of an unqualified person, which, by the forest laws, must have its tail cut short, partly as a mark and partly from a notion that the tail of a dog is necessary to him in running." ["Not in running," says Phin, *Glossary*, p. 89 (s.v. *curtal*), "but in *turning*. A greyhound could not course if his tail were cut off, and one with a weak or light tail is sure to fail at the turn."] "In later usage *curtal dog* means either a common dog not meant for sport, or a dog that missed his game. It has the latter sense in this passage" [*i.e. Merry Wives of Windsor*, II. i. 114: "Hope is a *curtal dog* in some affairs"]. Compare *Passionate Pilgrim*, 273: "My *curtal* [*curtail* in Globe ed.] *dog* . . . plays not at all"; and the "bobtail tyke" of *King Lear*, III. vi. 73. Compare also Slender's phrase in *Merry Wives of Windsor*, III. iv. 47: "Ay, that I will, come cut and long tail"; meaning all kinds, used here, of course, metaphorically of men. The word is used of a horse in *All's Well that Ends Well*, II. iii. 65: "I'd give bay Curtal and his furniture." Greene, *Orlando Furioso* (Dyce, 1831, vol. i. p. 43), uses it of a sword: "the blade is *curtal* short."

148. *turn i' the wheel*] The curtal sometimes served as a turnspit. "There is comprehended," says Topsell, *History of Four-footed Beasts*, 1607, "under the curs of the coarsest kind, a certain dog in kitchen service excellent; for when any meat is to be roasted they go into a wheel, which they turning round about with the weight of their bodies, so diligently look to their business, that no drudge nor scullion can do the feat more cunningly." Compare Marston and Dekker's *Eastward Ho*, II. iii. 282 (Bullen, iii. 41): "Nay there is no turnspit dog bound to his wheel more servilely than you shall be to her wheel."

149. *road*] roadstead or harbour.

An if the wind blow any way from shore,
I will not harbour in this town to-night:
If any bark put forth, come to the mart,
Where I will walk till thou return to me.
If every one knows us, and we know none,
'Tis time, I think, to trudge, pack, and be gone.

Dro. S. As from a bear a man would run for life,
So fly I from her that would be my wife. [*Exit.*

Ant. S. There 's none but witches do inhabit here;
And therefore 'tis high time that I were hence.
She that doth call me husband, even my soul
Doth for a wife abhor; but her fair sister,
Possess'd with such a gentle sovereign grace,
Of such enchanting presence and discourse,
Hath almost made me traitor to myself:
But, lest myself be guilty to self-wrong,
I 'll stop mine ears against the mermaid's song.

Enter ANGELO, *with the chain.*

Ang. Master Antipholus,—

Ant. S. Ay, that 's my name.

Ang. I know it well, sir. Lo, here is the chain.
I thought to have ta'en you at the Porpentine;
The chain unfinish'd made me stay thus long.

150. *An*] Capell; *And* Ff. 154. *knows us*] *know us* Johnson. 158. SCENE IV. Pope. 159. *high*] F 4; *hie* Ff 1, 2, 3. 165. *to*] *of* Pope. *Enter . . .*] *Enter the Goldsmith* Capell. 167. *Antipholus,*—] *Antipholis,* Theobald; *Antipholus.* Ff; *Antipholus?* Capell. 169. *here is*] Pope; *here 's* Ff. 170. *Porpentine*] *Porcupine* Rowe.

158. *witches*] Compare IV. iv. 146. In Shakespeare's time the word was applied to persons of either sex; as in *Antony and Cleopatra*, I. ii. 40, and *Cymbeline*, I. vi. 166.

165. *guilty to*] *i.e.* of. Compare *Winter's Tale*, IV. iv. 549:—

"But as the unthought-on accident is *guilty*
To what we wildly do."

166. *mermaid's*] Compare line 45 *ante*.

170. *Porpentine*] See III. i. 116 *ante*.

Ant. S. What is your will that I shall do with this?
Ang. What please yourself, sir: I have made it for you.
Ant. S. Made it for me, sir! I bespoke it not.
Ang. Not once, nor twice, but twenty times you have.
Go home with it, and please your wife withal;
And soon at supper-time I 'll visit you,
And then receive my money for the chain.
Ant. S. I pray you, sir, receive the money now,
For fear you ne'er see chain nor money more.
Ang. You are a merry man, sir. Fare you well. [*Exit.*
Ant. S. What I should think of this, I cannot tell;
But this I think, there 's no man is so vain
That would refuse so fair an offer'd chain.
I see a man here needs not live by shifts
When in the streets he meets such golden gifts.
I 'll to the mart, and there for Dromio stay:
If any ship put out then straight away. [*Exit.*

182. *Ant. S.*] *Ant.* Ff 1, 4; *Dro.* Ff 2, 3. 186. *streets*] *street* Capell conj.

177. *soon at supper-time*] Compare I. ii. 26: "*Soon at* five o'clock."

ACT IV

SCENE I.—*A Public Place.*

Enter Second Merchant, ANGELO, *and an Officer.*

Sec. Mer. You know since Pentecost the sum is due,
And since I have not much importuned you;
Nor now I had not, but that I am bound
To Persia, and want guilders for my voyage:
Therefore make present satisfaction,
Or I 'll attach you by this officer.

Ang. Even just the sum that I do owe to you
Is growing to me by Antipholus;
And, in the instant that I met with you,
He had of me a chain: at five o'clock
I shall receive the money for the same.
Pleaseth you walk with me down to his house,
I will discharge my bond, and thank you too.

Enter ANTIPHOLUS *of Ephesus and* DROMIO *of Ephesus from the courtesan's.*

Off. That labour may you save: see where he comes.

Ant. E. While I go to the goldsmith's house, go thou

Act IV. Scene I. Enter . . .] Dyce; *Enter a Merchant, Goldsmith, and an Officer* Ff. 8. *growing*] *owing* Pope. 12. *Pleaseth you*] Ff; *Please you* Rowe (ed. 2); *Please you but* Pope. 14. *may you*] Ff 1, 2, 3; *you may* F 4.

4. *guilders*] See I. i. 8.
6. *attach*] Another example of legal phraseology.
8. *growing*] growing or accruing due. Compare IV. iv. 120, 133.

And buy a rope's end: that will I bestow
Among my wife and her confederates,
For locking me out of my doors by day.
But soft! I see the goldsmith. Get thee gone;
Buy thou a rope, and bring it home to me.

Dro. E. I buy a thousand pound a year: I buy a rope. [*Exit.*

Ant. E. A man is well holp up that trusts to you:
I promised your presence and the chain;
But neither chain nor goldsmith came to me.
Belike you thought our love would last too long
If it were chain'd together, and therefore came not.

Ang. Saving your merry humour, here's the note
How much your chain weighs to the utmost carat,
The fineness of the gold, and chargeful fashion,

17. *her*] Rowe; *their* Ff; *these* Collier (ed. 2). 21. *rope.*] *rope!* Rowe. 23. *I*] *You* Dyce (ed. 2). *promised*] *promised me* Collier. 26. *it*] *we* Keightley. *and*] omitted by Pope. 28. *carat*] Pope; *charect* F 1; *Raccat* Ff 2, 3, 4; *caract* Collier (ed. 1).

21. *I buy a thousand . . . rope*] The real point of this passage is extremely obscure. Craig explains: "I will as gladly as [? receive] the above annuity help in the scheme of vengeance." Halliwell compares *3 Henry VI.* II. ii. 144, where Edward says of Queen Margaret:—

"A wisp of straw were worth a *thousand* crowns
To make this shameless callet know herself":

the wearing of a wisp of straw on the head being the punishment for a scold, and possibly for a strumpet. But it is not easy to see any connection between the passages. I think Dromio must mean that when he buys a rope (*i.e.* to hang himself with) he buys the equivalent of a thousand a year. Compare *Cymbeline*, v. iv. 168: "O the charity of a penny cord! It sums up *thousands* in a trice! you have no true debitor and creditor but it."

26. *together*] Here a dissyllable, as in v. i. 208. Compare line 60 *post.*

28. *carat*] Florio, *Dictionary*, has "*Carato:* a weight or degree in Diamonds, Pearls, Rubies, and Metals, called a *Charact;* also the touch, the loy, or stint of refining of Gold or Silver." Cotgrave gives "*Carat:* a carrat: amongst Goldsmiths and Mint-Men is the third part of an ounce; among Jewellers or Stone-cutters, but the 19 [*sic*] part [19 must be an error for 192]; for 8 of them make but one sterlin, and a sterlin is the 24 part of an ounce." The word only occurs here and in *2 Henry IV.* IV. v. 162: "Other, less firm in *carat*, is more precious."

29. *chargeful*] full of charge, expensive. Compare "careful" (full of care), v. i. 299.

Which doth amount to three odd ducats more
Than I stand debted to this gentleman:
I pray you, see him presently discharged,
For he is bound to sea, and stays but for it.
Ant. E. I am not furnish'd with the present money;
Besides, I have some business in the town.
Good signior, take the stranger to my house,
And with you take the chain, and bid my wife
Disburse the sum on the receipt thereof:
Perchance, I will be there as soon as you.
Ang. Then you will bring the chain to her yourself?
Ant. E. No; bear it with you, lest I come not time enough.
Ang. Well, sir, I will. Have you the chain about you?
Ant. E. An if I have not, sir, I hope you have,
Or else you may return without your money.
Ang. Nay, come, I pray you, sir, give me the chain:
Both wind and tide stays for this gentleman,
And I, to blame, have held him here too long.
Ant. E. Good Lord! you use this dalliance to excuse
Your breach of promise to the Porpentine.
I should have chid you for not bringing it,
But, like a shrew, you first begin to brawl.
Sec. Mer. The hour steals on; I pray you, sir, dispatch.
Ang. You hear how he importunes me:—the chain!
Ant. E. Why, give it to my wife, and fetch your money.

33. *but*] omitted by Rowe. 41. *No; bear it*] *No; Bear't* S. Walker conj., reading *Bear't . . . enough* as one line. *time enough*] *in time* Hanmer. 43. *An*] Theobald; *And* Ff. 46. *stays*] *stay* Rowe (ed. 2). *this*] F 1; *the* Ff 2, 3, 4. 47. *to blame*] F 3; *too blame* Ff 1, 2, 4. 49. *Porpentine*] *Porcupine* Rowe. 53. *the chain!*] Dyce; *the chain.* Ff; *the chain—* Johnson.

48. *dalliance*] Compare line 59 *infra.*

Ang. Come, come, you know, I gave it you even now.
Either send the chain, or send me by some token.
Ant. E. Fie! now you run this humour out of breath.
Come, where 's the chain? I pray you, let me see it.
Sec. Mer. My business cannot brook this dalliance.
Good sir, say, whether you 'll answer me or no:
If not, I 'll leave him to the officer.
Ant. E. I answer you! what should I answer you?
Ang. The money that you owe me for the chain.
Ant. E. I owe you none till I receive the chain.
Ang. You know I gave it you half an hour since.
Ant. E. You gave me none: you wrong me much to say so.
Ang. You wrong me more, sir, in denying it:
Consider how it stands upon my credit.
Sec. Mer. Well, officer, arrest him at my suit.
Off. I do;
And charge you in the duke's name to obey me.
Ang. This touches me in reputation.

56. *Either*] *Or* Pope. *me by*] *by me* Singer (Heath conj.). 58. *chain?*] F 4; *chaine*, Ff 1, 2, 3. 60. *whether*] *whe'r* Ff; *where* Rowe; *if* Pope. 62. *what*] F 1; *why* Ff 2, 3, 4. 65. *gave it*] *gave 't* S. Walker conj. 67. *more*] F 1; omitted in Ff 2, 3, 4. 69, 70. So arranged by Hanmer.

56. *Either*] monosyllabic. Compare "whether," line 60 *infra*.

56. *send . . . token*] *i.e.* send me with some sign or attestation showing my right to receive it. There is no necessity for Heath's conjecture. Very similar expressions are found in Shakespeare himself: *e.g.* in *Richard III.* IV. ii. 80: "Go, by *this token*; rise, and lend thine ear"; *All's Well that Ends Well*, I. iii. 204:—

"I follow him not
By any *token* of presumptuous suit";

and *Julius Cæsar*, I. iii. 55:—

"When the most mighty Gods by *tokens* send
Such dreadful heralds."

See also Marston's *Dutch Courtezan*, III. iii. 40 (Bullen, vol. ii.): "*Mrs. Mulligrub.* By what *token* are you sent? by no *token?* Nay, I have wit. *Cocledemoy.* He sent me by the same *token*, that he was dry shaved this morning."

60. *whether*] monosyllabic. Dyce prints whêr. Compare line 26 *ante*.

Either consent to pay this sum for me,
Or I attach you by this officer.
Ant. E. Consent to pay thee that I never had!
Arrest me, foolish fellow, if thou darest.
Ang. Here is thy fee; arrest him, officer.
I would not spare my brother in this case,
If he should scorn me so apparently.
Off. I do arrest you, sir. You hear the suit.
Ant. E. I do obey thee till I give thee bail.
But, sirrah, you shall buy this sport as dear
As all the metal in your shop will answer.
Ang. Sir, sir, I shall have law in Ephesus,
To your notorious shame; I doubt it not.

Enter DROMIO *of Syracuse, from the bay.*

Dro. S. Master, there is a bark of Epidamnum
That stays but till her owner comes aboard,
And then she bears away. Our fraughtage, sir,
I have conveyed aboard; and I have bought
The oil, the balsamum, and aqua-vitæ.
The ship is in her trim; the merry wind

73. *this*] F 1; *the* Ff 2, 3, 4. 74. *thee*] F 1; omitted in Ff 2, 3, 4; *for* Rowe. 85. *Scene II.* Pope. *there is*] Pope; *there 's* Ff. 87. *And then*] Capell; *And then, sir,* F 1; *Then, sir,* Ff 2, 3, 4. *she*] omitted by Steevens. *fraughtage*] *faughtage* F 2. 88. *bought*] F 1; *brought* Ff 2, 3, 4.

78. *apparently*] openly, evidently. So "apparent cruelty" in *Merchant of Venice*, IV. i. 21. Compare Bacon, *Adv. of Learning*, II. viii. 5: "popular errors . . . such as . . . are nevertheless *apparently* detected."

89. *balsamum*] In this form only in this passage. In *Timon of Athens*, III. v. 110, we find: "Is this the *balsam* that the usuring senate Pours into captains' wounds?" Another form is *balsamo*, which occurs in Greene's *Looking-Glass for London and England* (Dyce, 1831, vol. i. p. 78): "Fetch *balsamo*, the kind preserve of life."

90. *in her trim*] in her rig, ready to sail. Cotgrave has "*Galefreté:* rigged, or *trimmed* up, as a ship."

Blows fair from land; they stay for nought at all,
But for their owner, master, and yourself.

Ant. E. How now! a madman! Why, thou peevish sheep,
What ship of Epidamnum stays for me?

Dro. S. A ship you sent me to, to hire waftage.

Ant. E. Thou drunken slave, I sent thee for a rope,
And told thee to what purpose and what end.

Dro. S. You sent me for a rope's end, sir, as soon.
You sent me to the bay, sir, for a bark.

94. *me ?*] *me.* F 1. 95. *hire*] F 4; *hier* Ff 1, 2, 3. 98. *You sent me*] *A rope! You sent me* Capell; *You sent me, Sir,* Steevens (1793). *a rope's*] *a rope! rope's* Perring conj.; *a rope's end, sir*] Editor; *a rope's end* Ff.

92. *master*] "The *master* of a ship was in our poet's time an officer under the captain. 'The *master* and his mate,' writes Smith (*Accidence for Young Seamen*, 1626), 'is to direct the course, command all the Saylors, for steering, trimming, and sayling the ship. The Captaine's charge is to command all, and tell the Maister to what port he will go, or to what height [latitude]'" (Craig).

93. *peevish*] childish, perverse, foolish, silly: in many passages of Shakespeare. Compare *Romeo and Juliet*, IV. ii. 14: "a *peevish* self-willed harlotry"; and Lyly's *Endimion*, I. i. (ed. Fairholt, vol. i. p. 6): "There never was any so *peevish* as to imagine the moone either capable of affection or shape of a mistris"; also his *Gallathea*, v. 3 (vol. i. pp. 269, 275).

93. *sheep*] Pronounced short, almost "ship"; hence the quibble on "ship" in the next line; just as in *Love's Labour's Lost*, II. i. 220: "Two hot *sheeps*, marry.—And wherefore not ships?" The same mild quibble occurs in *Two Gentlemen of Verona*, I. i. 72, 73.

95. *waftage*] passage by sea. Compare *Troilus and Cressida*, III. ii. 11:—

"Like a strange soul upon the
Stygian banks,
Staying for *waftage.*"

98. *rope's end, sir*] I am convinced that "sir" has fallen out of the text in this line, and chiefly owing to its occurrence in the next line; and this is confirmed by IV. iv. 16, 17. Steevens, followed by Dyce, prefers to insert "sir" after "sent me." "Rope" is a pure monosyllable in Shakespeare; and in the face of such passages as IV. i. 15, 16:—

"Go thou
And buy a *rope's end:* that will
I bestow," etc.,

IV. i. 20, "Buy thou a *rope*," and IV. iv. 16, "To a *rope's end, sir*," it is mere foolishness to say, as some editors do, that the word is "pronounced as a dissyllable," or that "the inflexion *-es* was still often sounded in early Elizabethan drama." The present genitive is *toto cælo* different from the inflected genitive of *A Midsummer-Night's Dream*, II. i. 7, "moonēs sphere," or IV. i. 107, "nightēs shade," which are clearly reminiscences of Shakespeare's reading in Chaucer. "A Saxon genitive case accords better with one of Puck's lyrical effusions," says Steevens.

Ant. E. I will debate this matter at more leisure,
And teach your ears to list me with more heed.
To Adriana, villain, hie thee straight;
Give her this key, and tell her, in the desk
That 's cover'd o'er with Turkish tapestry,
There is a purse of ducats: let her send it:
Tell her, I am arrested in the street,
And that shall bail me: Hie thee, slave, be gone!
On, officer, to prison till it come.

[*Exeunt Sec. Merchant, Angelo, Officer, and Ant. E.*

Dro. S. To Adriana! that is where we dined,
Where Dowsabel did claim me for her husband:
She is too big, I hope, for me to compass.
Thither I must, although against my will,
For servants must their masters' minds fulfil.

[*Exit.*

SCENE II.—*The House of Antipholus of Ephesus.*

Enter ADRIANA *and* LUCIANA.

Adr. Ah, Luciana, did he tempt thee so?
Mightst thou perceive austerely in his eye
That he did plead in earnest? yea or no?

108. [*Exeunt . . .*] Dyce; *Exeunt Mer., Gol., Officer, and Antiphilus* Capell; *Exeunt* Ff.

Scene II.

SCENE II.] Capell; SCENE III. Pope. *The House . . .*] *E. Antipholis's House* Pope. 2. *austerely*] *assuredly* Hudson (Heath conj.); *sincerely* Gould conj.

110. *Dowsabel*] ironically applied to the fat and spherical Nell of III. ii. 110. Steevens quotes Drayton's *Pastorals* [*The Fovrth Eglogve*, ed. 1619, p. 445, Motto]:—

"He had, as antike Stories tell,
A Daughter cleaped DOWSABELL,
[A Mayden faire and free]."

The name was used by Elizabethan poets for a fair lass (*douce et belle*). Spencer is particularly fond of names of this character.

Looked he red? pale? or sad or merrily?
What observation mad'st thou, in this case,
Of his heart's meteors tilting in his face?
Luc. First he denied you had in him no right.
Adr. He meant, he did me none: the more my spite.
Luc. Then swore he, that he was a stranger here.
Adr. And true he swore, though yet forsworn he were.
Luc. Then pleaded I for you.
Adr. And what said he?
Luc. That love I begg'd for you, he begg'd of me.
Adr. With what persuasion did he tempt thy love?
Luc. With words that in an honest suit might move.
First, he did praise my beauty; then my speech.
Adr. Didst speak him fair?
Luc. Have patience, I beseech.
Adr. I cannot, nor I will not hold me still:

4. *red? pale?*] Editor; *or red, or pale,* Ff. *or sad or*] *sad* Capell. *merrily*] *merry* Collier (ed. 2). 5, 6. *case, Of . . . face?*] F 4; *case? Of . . . face.* Ff 2, 3; *case? Oh, . . . face.* F 1. 7. *you*] *you; you* Capell. *no*] *a* Rowe.

4. *or sad or merrily*] This seems to be confirmed by *1 Henry IV.* v. ii. 12: "Look how we can, *or sad or merrily*."

6. *meteors*] The allusion is probably to the electrically charged clouds in the sky, which resemble armies meeting in the shock of battle; perhaps also to the colours of the aurora borealis. Compare *King John*, III. iv. 157: "Call them *meteors*, prodigies and signs"; *ibid.* v. 2. 53:—

"The vaulty top of heaven
Figured quite o'er with burning *meteors*."

Warburton quotes *1 Henry IV.* I. i. 10:—

"Which like the *meteors* of a troubled heaven
Did lately meet in the intestine shock
And furious close of civil butchery."

Steevens says "the allusion is more clearly explained by the following comparison in the second book of *Paradise Lost* [line 533]:—

'As when, to warn proud cities, war appears
Wag'd in the troubled sky, and armies rush
To battle in the clouds.'"

7. *denied . . . no right*] For another instance of the emphatic double negative see *Richard III.* I. iii. 90:—

"You may deny that you were not the cause
Of my Lord Hastings' late imprisonment."

8. *spite*] grief, vexation.

My tongue, though not my heart, shall have his will.
He is deformed, crooked, old, and sere,
Ill-faced, worse bodied, shapeless everywhere;
Vicious, ungentle, foolish, blunt, unkind,
Stigmatical in making, worse in mind.
Luc. Who would be jealous, then, of such a one?
No evil lost is wail'd when it is gone.
Adr. Ah, but I think him better than I say,
And yet would herein others' eyes were worse.
Far from her nest the lapwing cries away:
My heart prays for him though my tongue do curse.

18. *his*] *its* Rowe. 22. *in mind*] F 1; *the mind* Ff 2, 3, 4. 26. *herein*] *he in* Hanmer.

22. *Stigmatical*] "marked or stigmatised by nature with deformity as a token of his vicious disposition" (Johnson). Compare *2 Henry VI.* v. i. 215: "Foul *stigmatic*, that 's more than thou canst tell"; and *3 Henry VI.* II. ii. 136:—

"A foul mis-shapen *stigmatic*
Mark'd by the destinies to be avoided."

So, in Dekker's *Wonder of a Kingdom* (1636), III. ii. (Pearson, 1873, p. 255):—

"If you spye any man that has looke,
Stigmatically drawne, like to a furies,
(Able to fright) . . ."

27. *the lapwing cries away*] The well-known habit of the lapwing or peewit is frequently alluded to. Compare Lyly's *Campaspe*, II. ii. 12 (ed. Fairholt, 1892, vol. i. p. 109): "You resemble the lapwing who crieth most where her nest is not"; and his *Mother Bombie*, III. iii. (ed. Fairholt, vol. i. p. 109): "I 'le talke of other matters and flie from the marke I shoote at, lapwing-like flying far from the place where I nestle." Rushton, *Shakespeare's Euphuism*, 1871, p. 12, quotes his *Euphues:* "and in this I resemble the *lapwing*, who fearing hir young ones to be destroyed by passengers, *flieth with a false cry farre from their nestes*, making those that looke for them seek where they are not." Steevens quotes Greene's *Coney-Catching* (1592), pt. ii.: "but again to our priggers, who, as I before said, *cry with the lapwing farthest from the nest*, and from the place of residence where their most abode is." Shakespeare also has it in his *Measure for Measure*, I. iv. 32: "with maids to seem the lapwing and to jest, Tongue far from heart"; and Middleton and Massinger in *The Old Law*, IV. ii. 152 (Bullen, ii. 210):—

"Has [*i.e.* he has] the lapwing's cunning, I 'm afraid, my lord,
That cries most when she 's farthest from the nest."

28-40. *My heart . . . to hell*] The rushing and irregular metre of these lines seems admirably designed to indicate the haste and excitement of Dromio S.

Enter DROMIO *of Syracuse.*

Dro. S. Here! go; the desk; the purse! sweet mistress, now, make haste.

Luc. How hast thou lost thy breath?

Dro. S. By running fast.

Adr. Where is thy master, Dromio? is he well?

Dro. S. No, he 's in Tartar limbo, worse than hell:
A devil in an everlasting garment hath him by the heel,

29. *SCENE IV.* Pope. *sweet mistress*] Keightley; *sweet* Ff; *speed* Keightley conj.; *swift* Collier (ed. 2). 33. *everlasting*] *e'erlasting* S. Walker conj. *hath him by the heel*] Spedding conj.; *hath him;* Ff; *hath him still* or *hath him at his will* Keightley conj.

32. *in Tartar limbo*] *i.e.* in prison. *Limbo* or *Limbus patrum* strictly meant a place of confinement on the *borders* of hell, inhabited by the souls of the pious who died A.C. and of unbaptised infants, etc. Compare *Titus Andronicus*, III. i. 149: "As far from help as *Limbo* is from bliss!"; and Milton, *Paradise Lost*, iii, 495: "Into a *Limbo* large and broad." Hence the word was humorously applied to a prison; the more so, when qualified with the epithet "Tartar," which of course stands for "Tartarus," or hell itself. It was only too well known to some Elizabethans. Compare line 40 *post*; *Henry V.* II. ii. 123: "He might return to vasty *Tartar* back"; and *Twelfth Night*, II. v. 226: "To the gates of *Tartar*, thou most excellent devil of wit!" Compare also Greene's *Never too Late* (Dyce, 1831, vol. i. p. xviii.): "If coyne want, then either to *Limbo*, or els clap vp a commoditie (if so much credite be left)," etc.

33. *A devil . . . heel*] I think we are compelled to adopt Spedding's conjecture. The line *must* rhyme with the next—I cannot for one moment believe that Shakespeare would have introduced an unrhymed couplet in a passage otherwise rhymed—and I think that, metrically speaking, it ought to run as a pure "fourteener" (see Introduction):—

A de'il | in an év | erlást | ing
gár | ment háth | him bý | the
héel,

there being no difficulty whatever in treating "devil" as a monosyllable. In fact it *is* so in *two* passages of the next scene of this Act, *viz.* IV. iii. 72 and 77, and in numerous other passages in the dramatists; *e.g.* Greene's *Friar Bacon*, etc. (Dyce, 1831, vol. i. p. 165): "Wherein the devils plead homage to his words."

33. *an everlasting garment*] The "devil in an everlasting garment" was the sergeant (lines 56 and 61 *post*) in his "buff" jerkin ("all in buff," line 36, "suit of buff," line 45 *post*), or "suit of durance" (IV. iii. 27 *post*), made of "everlasting" cloth. "Buff" is also a cant term for a man's skin, *i.e.* a garment which lasts him as long as his life. Hence in the next scene (IV. iii. 13) the sergeant is called "the picture of old Adam," *i.e.* of Adam unclad. Compare *1 Henry IV.* I. ii. 48, where the Prince says to Falstaff, "And is not a buff jerkin a most sweet robe of durance?"; also Barry's *Ram-Alley or Merry Tricks*, 1611 (Dodsley, v.

One whose hard heart is buttoned up with steel;
A fiend, a fury, pitiless and rough; 35

34. *One*] Ff 2, 3, 4; *On* F 1. *buttoned up with steel*] Collier (ed. 2) here inserts, *who knows no touch of mercy, cannot feel.* 35. *fury*] Pope, ed. 2 (Theobald); *Fairie* Ff.

417): "I have certain goblins in buff jerkins." Malone, comparing this passage with IV. iii. 27, "suits of durance," observes, "it should seem that the sergeant's buff jerkin was called a robe of durance with allusion to his occupation of arresting men and putting them in *durance* or prison; and that *durance* being a kind of stuff sometimes called *everlasting*, the buff jerkin was hence called an 'everlasting garment.'" There are numerous other references in the dramatists, *e.g.* Beaumont and Fletcher's *Woman-Hater*, IV. ii., where Pandar says:—

"And wer 't not for my smooth soft silken citizen,
I 'd quit this transitory trade, get me
An *everlasting robe*, sear up my conscience,
And turn sergeant."

Compare also the "tawny coats" of *1 Henry VI.* I. iii. 47, 56, and III. i. 74 (referring to the dress of the bishop's retainers, or apparitors of the ecclesiastical courts); also Middleton and Dekker's *Roaring Girl* (Dodsley, vi. 82): "Husband, lay hold on yonder tawny coat" (*i.e.* of the summoner or apparitor).

33. *hath him by the heel*] Perhaps a metaphor from the butcher's or poulterer's shop. Compare *1 Henry IV.* II. iv. 480: "Hang me up *by the heels* for a rabbit-sucker or a poulter's hare"; but preferably, perhaps, referring to the stocks: *2 Henry IV.* I. ii. 141, where the Chief Justice says to Falstaff, "To punish you by the *heels* would amend the attention of your ears." But Shakespeare no doubt had in mind Lyly's *Mother Bombie*, v. iii. (Fairholt, ii. 135): "I sweare by the rood's body, I 'le lay you by the *heeles*."

35. *fury*] On the whole, I think the balance of probability inclines in favour of Theobald's reading. "Dromio," says Theobald, "describes the bailiff by names proper to raise horror and detestation," and asks how *fairy* "comes up to these terrible ideas." Besides, the collocation of "limbo," "hell," "devil" and "fiend" seems to show that Shakespeare's thoughts were running on the infernal regions. "Fury," moreover, seems to be supported by many parallel passages; *e.g.* Greene, *Orlando Furioso* (Dyce, 1831, vol. i. p. 45), has "*Orl.* What *Fury* hath enchanted me? *Mel.* A Fury sure worse than Megaera was"; and in his *Looking-Glass for London and England* (vol. i. p. 79):—

"A *fury* now from heaven to lands unknown
Hath made the Prophet speak not to his own";

3 Henry VI. I. iii. 31:—

"The sight of any of the house of York
Is as a *fury* to torment my soul";

Titus Andronicus, v. ii. 82: "Welcome, dread *Fury*, to my woeful house"; *Antony and Cleopatra*, II. v. 40: "Thou should'st come like a *Fury* crown'd with snakes"; Massinger, *Fatal Dowry*, v. i. 66: "Oh my good lord! deliver me from these *Furies*." And see Webster's *White Devil*, v. ii. 9, where it is certainly used of the *male* sex:—

"*Vitt.* What intends the *fury*?
Flam. You are my lord's executrix," etc.

Johnson, on the other hand, supports

A wolf, nay, worse; a fellow all in buff;
A back-friend, a shoulder-clapper, one that countermands
The passages of alleys, creeks, and narrow lands:

37. *a*] omitted by Collier. *countermands*] *commands* Theobald. 38. *of*] *and* Collier (ed. 2). *alleys*] *allies* Ff. *lands*] *lanes* Grey conj.

fairy on the ground that "there were fairies like *hobgoblins*, pitiless and rough, and described as malevolent and mischievous"; and Malone quotes the well-known passage in Milton (*Comus*, 436, 437):—

"No goblin or swart fairy of the mine
Hath hurtful power o'er true virginity."

But I doubt whether this or a passage like "No fairy takes" (*i.e.* afflicts with disease, etc.), *Hamlet*, I. i. 163, or the mention of "fairy land" or "fairies" in II. ii. 189, 190 *supra*, is sufficient to counterbalance Theobald's argument. Shakespeare, in his use of either word, would scarcely trouble to consider any question of sex. It is noteworthy that Spenser associates *fiend* and *fury* in the *Faerie Queene*, bk. ii. c. v. st. 37:—

"As one affright
With hellish feends or *Furies* mad uprore";

and that on the other hand Lyly associates *fiend* with *fairy* in his *Endimion*, IV. iii. (Fairholt, 1892, p. 60): "And so by fairies or fiends have beene thus handled." Shakespeare in his earlier comedies was greatly influenced by Lyly; and hence the Folio reading may be right.

37. *back-friend*] referring to the sergeant's approach from behind. See Dekker's *Honest Whore*, pt. ii. (Dodsley, iii. 406; Pearson, ii. 165): "There" [*i.e.* in the bridewell, "the Brick house of Castigation"] "you shall see your puncke amongst her *back-friends*." Also his *West-ward Hoe*, III. i. (Pearson, p. 317): "Thou hast back't many a man in thy time, I warrant. *Amb.* (the sergeant. I have had many a man by the backe, Sir."

37. *shoulder-clapper*] Steevens quotes Dekker's *Satiromastix*, 1602 (Pearson, i. 234): "Wee that are heades of Legions and Bandes and feare none but these same shoulder-clappers."

37. *countermands*] forbids, prevents. Compare *Lucrece*, 276: "My heart shall never *countermand* mine eye."

38. *creeks*] This word may mean here a small stream; at least that must be the meaning in the only other passage in Shakespeare where the word occurs, *viz.* *Cymbeline*, IV. ii. 151, where Guiderius says of Cloten's head, "I 'll throw it into the *creek*." Drayton, *Polyolbion*, xix., uses it in this sense:—

"That Crouch amongst the rest, a river's name should seek,
As scorning any more the nick-name of a *creek*."

But the word undoubtedly had also the meaning of "a narrow or winding passage penetrating the interior of any place and passing out of sight; an out of the way corner," *New Eng. Dict.*; which cites T. Watson, *Centurie of Love*, 1582, xcv. (Arb.) 131, "A Labyrinth is a place made full of turnings and *creekes*." The latter meaning is doubtless intended by Shakespeare in this passage.

38. *narrow lands*] Perhaps narrow landings, or landing places running into the river. Shakespeare's

A hound that runs counter, and yet draws dry-foot well;
One that before the judgement, carries poor souls to hell.

thoughts here may have been running on the "alleys" of old London (see *Richard II.* v. iii. 8: "Even such, they say, as stand in *narrow* lanes"), such as Rose Alley, Horseshoe Alley, etc., leading down to the river on either side, and the "creeks" and landings that would naturally be sought by debtors and others seeking to escape across the river by water to one of the "liberties." The word "land," whatever its exact use here, may be a reminiscence of Stratford husbandry, and refer to the strip, "ridge," or "land" which contained about one-third of an acre, and formed part of a "yard-land," itself a division of the arable common fields of Stratford. (See Elton's *William Shakespeare, his Family*, etc. 1904.) "Laund" is the form used by Chaucer and Dryden. Coles in his *Eng. Dict.* 1696, gives the meaning, "plain untilled ground in a park."

39. *A-hound . . . well*] Johnson says, "*To run counter* is to *run backward*, by mistaking the course of the animal pursued; to *draw dry-foot*, is, I believe, to pursue by the *track* or *prick of the foot*; to *run counter* and *draw dry foot* are therefore inconsistent. The jest consists in the ambiguity of the word *counter*, which means the *wrong way in the chace*, and a prison in London. The officer that arrested him was a sergeant of the counter." "You hunt counter: hence! avaunt!" says Falstaff to the Chief Justice's servant, in *2 Henry IV.* I. ii. 102. References to the Counter are very frequent in the dramatists. See *e.g.* Greene's *Never too Late* (Dyce, vol. i. p. xviii.): "Or for an *Vltimum vale* take vp my lodging in the counter"; Dekker's *West-ward Hoe*, III. i. (Pearson, vol. ii. p. 315): "buy a lincke and meet me at the Counter in Wood streete"; Barry's *Ram-Alley*, 1611 (Dodsley, v. 413):—

"Run to the Counter,
Fetch me a red-bearded sergeant."

Gray says, "to draw *dry-foot* is when the dog pursues the game by the scent of the foot; for which the blood-hound is famed"; and he quotes Johnson's *Every Man in his Humour*, II. iv. 9 (ed. Whalley, 1756): "Well, the truth is, my old master intends to follow my young, *dry-foot*, over Moorfields to London this morning," etc. Steevens quotes Barry's *Ram-Alley* [III. i. 1 (Dodsley, v. 402, and see Dodsley, iv. 422)]: "a hunting, Sir Oliver, and *dry-foot* too"; and Machin's *Dumb Knight*, 1633 (Dodsley, IV. 422): "I care not for his *dry-foot* hunting." Mason says: "A hound that draws *dry-foot* means what is usually called a *blood-hound*, trained to follow men by the scent. The expression occurs in an Irish statute of the 10th of William III. for preservation of the game, which enacts that all persons licensed for making and training up of setting dogs, shall, in every two years, during the continuance of this licence, be compelled to train up, teach and make, one or more hounds, to hunt on *dry-foot*. The practice of keeping blood-hounds was long continued in Ireland, and they were found of great use in detecting murderers and robbers."

40. *before the judgement*] may allude to arrest by "mesne process," as it was called, *i.e.* on some side issue, before final judgment is given. In any case the quibble is obvious.

40. *hell*] was the name given to a

Adr. Why, man, what is the matter?

Dro. S. I do not know the matter: he is 'rested on the case.

Adr. What, is he arrested? tell me at whose suit.

Dro. S. I know not at whose suit he is arrested well;
But he's in a suit of buff which 'rested him, that can I tell.
Will you send him, mistress, redemption, the money in his desk?

Adr. Go fetch it, sister. [*Exit Luciana.*] This I wonder at,

42, 45. *'rested*] Theobald; *rested* Ff. 43. *tell . . . suit*] Pope (ed. 2); *tell . . . suite?* Ff; *tell me, at whose suit?* Johnson. 44-46. As in Capell; prose in Ff. 44. *arrested well:*] F 1; *arrested, well;* Ff 2, 3; *arrested: well:* F 4; *arrested;* Pope. 45. *But he's*] Ff 3, 4; *but is* Ff 1, 2. *can I*] Ff 1, 2; *I can* Ff 3, 4. 46. *mistress, redemption*] Hanmer; *Mistris redemption* Ff 1, 2, 3; *Mistris Redemption* F 4.

part of the old Law Courts at Westminster apparently used at one time as a record office; also to a place of confinement for debtors, a sponging house such as existed in Wood St. and The Poultry. See the *New Eng. Dict. in v.* which quotes Caxton's *Chesse* (1474), III. iii. (ed. 1860): "3 men of the lawe . . . that longe to the Courtes of the Chaunserye, Kynges benche, comyn-place, cheker, resayt, and helle, and the bagge berars of the same"; and R. S. *Counter-Rat* (1628), xxi.:—

"Aske any how such newes I tell,
Of Wood-streetes hole, or Poultries Hell."

Steevens says the name was also applied to "the dark place into which a tailor throws his shreds." He quotes Dekker's *If this be not a good play, the Devil is in it*, 1612: "Taylors—'tis known, They scorn thy *hell*, having better of their own." See also Middleton's *The World tost at Tennis* (Bullen, vii. 158, line 130): "All know the cellaridge under the shop-board he calls his *hell*"; also *The Black Book* (viii. 7): "And *hell* the very shop-board of the Earth."

42. *matter: he is 'rested on the case*] Dromio S. here appears to quibble on the distinction between "matter" and "case" as a distinction between "contents" and "form." No doubt there is a further reference to the well-known "action on the case," which was a general action for the relief of a civil wrong not especially provided for—not "immediately provided in that case," *Midsummer-Night's Dream*, I. i. 45. Malone considers the quibble also refers to the skin of Dromio's master laid hold of by the "shoulder-clapper"; and refers to the next scene (IV. iii. 23, 24), where Dromio S. exclaims, "'tis a plain *case:* he that went, like a base-viol, in a *case* of leather." We find "case" with the same meaning in *Twelfth Night*, v. i. 168: "When time hath sow'd a grizzle on thy *case*"; and *Winter's Tale*, IV. iv. 144: "But though my *case* be a pitiful one, I hope I shall not be flayed out of it."

That he, unknown to me, should be in debt.
Tell me, was he arrested on a band?

Dro. S. Not on a band, but on a stronger thing;
A chain, a chain! Do you not hear it ring?

Adr. What, the chain?

Dro. S. No, no, the bell. 'Tis time that I were gone:
It was two ere I left him, and now the clock strikes one.

Adr. The hours come back! that did I never hear.

Dro. S. O yes; if an hour meet a sergeant, 'a turns back for very fear.

Adr. As if Time were in debt! how fondly dost thou reason!

Dro. S. Time is a very bankrupt, and owes more than he's worth to season.
Nay, he's a thief too: have you not heard men say,
That Time comes stealing on by night and day?
If Time be in debt and theft, and a sergeant in the way,
Hath he not reason to turn back an hour in a day?

48. *That*] *Thus* F 1. 49, 50. *band*] *bond* Rowe. 50. *but on*] *but* Rowe (ed. 2). 51. *chain!*] *chain*:— S. Walker conj. *ring?*] *ring.* F 1. 55. *hear*] *here* F 1. 56. *'a turns*] *it turns* Pope; *he turns* Capell. 58. *bankrupt*] *bankrout* Ff. *to season*] omitted by Pope. 60. *day*] *by day* Keightley. 61. *Time*] Rowe; *I* Ff; *he* Malone; *'a* Staunton. 62. *an hour*] *any houre* Ff.

49. *band*] The older spelling for "bond," meaning of course the obligation to pay a sum of money; with a quibble on "band," meaning ruff or neckcloth. Compare the quibble in the next scene, lines 31, 32, between "band" meaning company and "band" meaning bond. Steevens compares Ben Jonson [*Staple of News*, IV. i. (Gifford, p. 397)]: "Statute, and *Band*, and Wax will go with me?" [He might also have quoted III. i: "We'll have a flight at Mortgage, Statute, *Band*." These are characters in the play, and are referred to *passim*.] And [? Marston's] *Histriomastix* (1610), IV. i. 12; Simpson's *School of Shakspere*, ii. 56:—

"To crouch for coyne, whilst slaves tye fast our Lands
In Statute Staple or these Marchants *bands*."

Malone quotes Minsheu's *Dictionary*, 1617, which gives "*Band or Obligation*"; "A *Band* or thong to tie withal"; and "A *Band* for the neck, because it serves to bind about the neck."

58. *owes . . . season*] "All that time produces in any *season* falls short of what is 'seasonable,' *i.e.* would be convenient for us" (Herford).

Re-enter LUCIANA *with a purse.*

Adr. Go, Dromio; there's the money, bear it straight;
And bring thy master home immediately.
Come, sister; I am pressed down with conceit,
Conceit, my comfort and my injury. [*Exeunt.*

SCENE III.—*A Public Place.*

Enter ANTIPHOLUS *of Syracuse.*

Ant. S. There's not a man I meet but doth salute me
As if I were their well-acquainted friend;
And every one doth call me by my name.
Some tender money to me; some invite me;
Some other give me thanks for kindnesses;
Some offer me commodities to buy:
Even now a tailor call'd me in his shop,
And showed me silks that he had bought for me,
And therewithal took measure of my body.
Sure, these are but imaginary wiles,
And Lapland sorcerers inhabit here.

Re-enter . . . a purse] *Re-enter . . . the purse* Dyce; *Re-enter Luciana* Capell; *Enter Luciana* Ff. 66. [*Exeunt*] Rowe; *Exit* Ff.

Scene III.

Scene III.] Capell; *Scene V.* Pope. *Enter . . .*] *Enter Antipholis Siracusian in the chaine* Collier.

65. *conceit*] Shakespeare never, apparently, uses this word in its modern sense. In this passage it seems to mean an idea, fancy, or, as Steevens has it, "fanciful conception." This meaning is well exemplified in *Richard II.* II. ii. 33:—

"*Bushy.* 'Tis nothing but *conceit*, my gracious lady.
Queen. 'Tis nothing less: *conceit* is still derived
From some forefather grief."

Compare also III. ii. 34 *ante*, where it rather means understanding, apprehension, mental faculty.

Scene III.

11. *Lapland sorcerers*] The Elizabethans believed that Lapland, which for this purpose probably represented northern Europe generally, was a

Enter DROMIO *of Syracuse.*

Dro. S. Master, here's the gold you sent me for. What, have you got rid of the picture of old Adam new-apparelled?

12, 13. *What, have*] Rowe (ed. 2); *what haue* Ff. 13. *got rid of*] Theobald; *got* Ff; *lost* Kinnear conj. *picture*] *victory* Perring conj.

country of witches and sorcerers. This belief is illustrated by such passages as the following: Hakluyt, *Eng. Voyagers* (ed. 2, 1589), of "The Lappes": "The whole nation is utterly unlearned, having not so much as the use of any Alphabet, or letter among them. For practise of witchcraft and sorcerie they passe all nations in the worlde. Though for enchanting of ships that saile along the coast, as I have heard it reported, and of giving of windes good to their friendes, and contrary to others whom they mean to hurt . . . is a very fable devised (as it may seeme) by themselves to terrifie sailors from coming neere their coast." Marlowe, *Faustus*, sc. i. (Bullen, i. 219):—

> "So shall the spirits of every element
> Be always serviceable to us three
> Like lions . . .
> Or *Lapland* giants, trotting by our sides."

Webster, *A Cure for a Cuckold*, IV. ii.: "I will rather trust the wind which *Lapland* witches sell to men." Fletcher, *The Chances*, v. iii.:—

> "Sure his devil
> Comes out of *Lapland*, where they sell men winds
> For dead drinks and old doublets."

In the anonymous old play, *Looke about you* (Dodsley, vii. 468): "Then nine times like the northern *Laplanders* . . . and so turned witch." Middleton, *The Spanish Gipsy*, IV. iii. 130 (Bullen, vi. 204): "Marry a witch? Have you fetched a wife for me out of *Lapland?*"

13, 14. *got . . . new-apparelled*] Briefly, the purport of this difficult passage seems to be, "What! have you got rid of the sergeant?" It is difficult to improve on Theobald's explanation: "A short word or two must have slipped out here, by some accident in copying, or at the press; otherwise I have no conception of the meaning of the passage. The case is this: Dromio's master had been arrested, and sent his servant home for money to redeem him; he, running back with the money, meets the twin Antipholus, whom he mistakes for his master, and seeing him clear of the officer before the money was come, he cries, in a surprise—*What have you got* rid of *the picture of old Adam new apparell'd?* For so I have ventured to supply, by conjecture. But why is the officer called old Adam new apparelled? The allusion is to Adam, in his state of innocence, going naked; and immediately after the fall, being clothed in a frock of skins. Thus he was new apparelled; and, in like manner, the sergeants of the counter were formerly clad in buff, or calf's-skin, as the author humorously a little lower calls it." Malone considers Theobald's emendation absolutely necessary. Singer (1826) thus explains the Folio text: "The sergeant is designated by '*the picture of old Adam*' because he wore buff as Adam wore his native buff; and Dromio asks Antipholus if he had *got* him *new-apparelled, i.e.* got him a new *suit*, in other words got rid of him." "Lost," Kinnear's conjecture, makes fair sense. Dyce retains the Folio reading, but would not assert there

Ant. S. What gold is this? What Adam dost thou mean?

Dro. S. Not that Adam that kept the Paradise, but that Adam that keeps the prison: he that goes in the calf's skin that was killed for the Prodigal: he that came behind you, sir, like an evil angel, and bid you forsake your liberty.

Ant. S. I understand thee not.

Dro. S. No? why, 'tis a plain case: he that went, like a base-viol, in a case of leather; the man, sir, that, when gentlemen are tired, gives them a bob and

19. *calf's skin*] *calues-skin* Ff. 25. *bob*] Hanmer; *sob* Ff; *fob* Rowe; *sop* Staunton and Dyce conj.; *stop* Grant White (ed. 1).

is no corruption. For examples of jests on Adam's skin, Steevens quotes *King Edward III.* (1599, ? 1596), II. ii. 120: "The register of all varieties, Since *leathern Adam*, to this younger hour"; and Stubbes's *Anatomie of Abuses*, 1583: "Did the Lorde clothe our first parents in *leather*, as not having any thyng more precious to attire them withall." Douce thinks there may be an allusion to some well-known contemporary painting, perhaps of a sign. "Adam whom God did fyrst create, made the fyrst *lether coates* for himselfe and his wyfe Eve our old mother." (Polydore Vergil, *de rer. invent.*, trans. by Langley, fo. 69.)

23, 24. *plain case . . . case of leather*] The quibble here is obvious. Compare Marston's *Insatiate Countess*, v. iii. 19 (Bullen, iii. 109) [Scene, The Compter]: "My *case*, Master Bramble, is stone walls and iron gates."

25. *bob*] I think we must adopt Hanmer's reading, as referring to the sergeant's tap on the shoulder. Compare "*shoulder-clapper*," IV. ii. 37 *ante*. The word occurs in this sense in *Richard III.* v. iii. 334: "Whom . . . *bobb'd* and thumped"; *Midsummer-Night's Dream*, II. i. 49: "Against her lips I *bob*." The *New English Dictionary* quotes Ascham, *Scholemaster*, 1571 (Arber, 47, Aldis Wright, 1904, 201): "So cruellie threatened, yea presentlie some tymes with pinches, nippes, and *bobbes*, and other waies"; also *Pappe w. Hatchet*, 1589 (ed. 1844, 21): "give thee as many *bobs* on the eare, as thou hast eaten morsels." The word is also used in the sense of a mental blow, *e.g.* in Lyly's *Campaspe*, III. ii. (ed. Fairholt, 1892, vol. i. p. 117): "I have drawne bloud at one's braines with a bitter *bob*"; in his *Mother Bombie*, II. i. (*ibid.* vol. ii. p. 91): "Wee 'le bite for an ape, if thou *bob* us like asses"; and see *As You Like It*, II. vii. 55: "Not to seem senseless of the *bob*"; *Troilus and Cressida*, II. i. 76: "I have *bobbed*"; and III. i. 75: "You shall not *bob* us out of our melody" (in the sense of *cheat*).

'rests them ; he, sir, that takes pity on decayed men, and gives them suits of durance ; he that sets up his rest to do more exploits with his mace than a morris-pike.

26. *'rests*] Warburton ; *rests* Ff. 29. *morris-pike*] *Moris Pike* Ff ; *Maurice-Pike* Hanmer (Warburton).

27. *suits of durance*] An obvious play on "clothes of everlasting wear" and "prison dress." Compare IV. ii. 33 *ante* : "everlasting garment." Any kind of strong buff-coloured stuff was called "durance." It is the epithet of petticoats in Chapman, Jonson and Marston's *Eastward Ho*, I. i. 182 (Bullen, iii. 15).

27, 28. *sets up his rest*] stakes his all upon an event ; is absolutely determined on some course of action ; of course with a quibble on "'rest" or "arrest." "Is confident in his expectation," Henley ; who quotes Bacon [Essay xxix., *Of the true Greatness of Kingdoms and Estates*, "There be many examples where] Sea-Fights have been Final to the War ; but this is, when Princes [or States have] set up their Rest, upon the Battles." Henley further remarks that the figure of speech is certainly derived from the rest which Warburton had described, *viz.* the *rest* with which musketeers supported their pieces when firing : and some colour is lent to this view by the reference to "morris-pike" in line 29. But the usual modern explanation of the term is that it is a metaphor borrowed from the card game of primero. And Shakespeare may also hint at the sense of "stay" or "halt." Compare *Romeo and Juliet*, IV. v. 6 : "The County Paris hath *set up his rest*" ; v. iii. 110 : "Will I *set up my everlasting rest*" ; *Merchant of Venice*, II. ii. 110 : "As I have *set up my rest* to run away" ; *All's Well that Ends Well*, II. i. 138 : "Since you *set up your rest* 'gainst remedy" ; *King Lear*, I. i. 125 :—

"I loved her most and thought to
set my rest
On her kind nursery."

Compare also Ford's *'Tis pity she's a Whore*, v. 3 : "I have *set up my rest*" ; and Massinger's *Bondman*, i. 3, and Gifford's note : "A metaphor taken from play, where the highest stake the parties were disposed to venture was called *the rest*. To appropriate this term to any particular game, as is sometimes done, is extremely incorrect." Florio, *Ital. Dict.*, has "*Restare* : to *set up one's rest*, to make a rest, or play upon one's rest at primero." Cotgrave, *Fr. Dict.*, has "*Renvier* : *Il y renvioit de sa reste*, he *set his whole rest*, he adventured all his estate upon it." Hence the meaning to stake one's all, to be determined. Nares explains "to stand upon the cards you have in your hand, in hopes they may prove better than those of your adversary." Dowden, in his note on *Romeo and Juliet*, *loc. cit.*, says, "As I understand it, the stake was a smaller sum, the *rest* a larger sum, which if a player were confident (or desperate) might all be *set* or *set up*, that is, be wagered." Craig, in his note on *King Lear*, *loc. cit.*, quotes Gascoyne's *Supposes*, iii. 2 : "This amorous cause . . . may be compared to them that play at primero : of whom one, peradventure, shall leese a great sum of money before he win one stake, and, at last, half in anger shall *set up his rest*, win it, and after that another, and another ; till, at last, he draw the most part of the money to his heap, the other by little and little diminishing his rest, till he come as near the brink as erst the other was."

Ant. S. What, thou mean'st an officer?

Dro. S. Ay, sir, the sergeant of the band; he that brings any man to answer it that breaks his band; one that thinks a man always going to bed, and says, "God give you good rest!"

Ant. S. Well, sir, there rest in your foolery. Is there any ship puts forth to-night? may we be gone?

Dro. S. Why, sir, I brought you word an hour since that the bark *Expedition* put forth to-night; and then were you hindered by the sergeant to tarry for the hoy *Delay*. Here are the angels that you sent for to deliver you.

Ant. S. The fellow is distract, and so am I;

31. *band*] *bond* Rowe. 33. *says*] Capell; *saies* F 1; *saieth* F 2; *saith* Ff 3, 4. 36. *ship*] Ff 2, 3, 4; *ships* F 1. 38. *put*] *puts* Rowe (ed. 2).

29. *morris-pike*] A Moorish pike, a formidable weapon, which, as Douce remarks, was very common in the sixteenth century. Craig quotes Hall's *Chronicles* (Ellis, 1809, p. 215): "The Frenchmen, with quarrelles, morris-pikes, slings and other weapons, began to attack the walles."

31, 32. *band . . . band*] Compare IV. ii. 49.

34. *rest*] the play is on "rest" (repose) and "'rest" (arrest).

38. *the bark Expedition*] Craig remarks: "This metaphorical way of speaking and writing may have been due to the influence of the Morality play. See the *Merchant of Venice*, I. ii. 19-22, and compare this with the conversations between Juventus and Good Counsel in the morality 'Lusty Juventus' (see Hazlitt's *Dodsley*, ii. 91-96)."

40. *angels*] The "angel" was originally the "angel-noble," an English gold coin, worth at the highest about ten shillings, and having on the obverse a figure of the archangel Michael trampling on the dragon, and on the reverse a cross surmounting the escutcheon of England. It was first struck by Edward IV. in 1465, and lastly by Charles I. in 1634. It is referred to in the *Merchant of Venice*, III. vii. 55:—

> "They have in England
> A coin that bears the figure of an *angel*
> Stamped in gold."

The dramatists frequently refer to it, *e.g.* Lyly, *Gallathea*, II. iii. (ed. Fairholt, i. 234): "Hee can make of thy cap gold, and by multiplication of one grote three old *angels*"; *Mydas*, i. 2 (ii. 15): "Thou are deceived, wench, *angels* are gold"; *ibid.* ii. 2 (p. 23): "change an *angel* into ten shillings"; and his *Mother Bombie*, v. 3 (ii. 134): "*Nas.* What's the almes? *Syn.* An *Angell. Bed.* I'le warrant there's some worke towards, ten shillings is money in Master Maior's purse."

And here we wander in illusions:
Some blessed power deliver us from hence!

Enter a Courtesan.

Cour. Well met, well met, Master Antipholus.
I see, sir, you have found the goldsmith now:
Is that the chain you promised me to-day?

Ant. S. Satan, avoid! I charge thee, tempt me not!

Dro. S. Master, is this Mistress Satan?

Ant. S. It is the devil.

Dro. S. Nay, she is worse, she is the devil's dam; and here she comes in the habit of a light wench: and thereof comes that the wenches say, "God damn me," that 's as much as to say, "God make me a light wench." It is written, they appear to men like angels of light: light is an effect of fire, and fire will burn; *ergo*, light wenches will burn. Come not near her.

Cour. Your man and you are marvellous merry, sir.
Will you go with me? we 'll mend our dinner here?

45. SCENE *VI.* Pope. 53. *damn*] Capell; *dam* Ff. 54. *as much as*] Rowe (ed. 2); *as much* Ff. 60. *me? . . . here?*] *me, . . . here?* Ff; *me? . . . here.* Steevens (1778); *me? . . . there.* Gould conj.

51. *devil's dam*] "the devil and his dam" is not uncommon in the earlier plays of Shakespeare, but it occurs as late as *Othello* (1604), IV. i. 153: "Let the *devil and his dam* haunt you!" H. Chichester Hart, in his note on the latter passage, says that it was derived from a mediæval legend, and he quotes the *York Mystery Plays* (ed. Toulmin Smith, p. 300): "What þe *deuyll and his dame* schall I now doo?" (*circ.* 1400).

52, 55, 57. *light*] So Portia, in the *Merchant of Venice*, v. i. 129, 130:—

"Let me give *light*, but let me not be *light*;
For a *light* wife doth make a heavy husband."

The quibble is quite in Shakespeare's manner.

54. *as much as*] The Folio here is undoubtedly at fault. Dyce rightly remarks in his note: "In this formula Shakespeare, I believe, never omits the second '*as*,' though he sometimes places it before, sometimes after the verb"; and he compares *Two Gentlemen of Verona*, III. i. [308]; *Much Ado About Nothing*, II. iii. [269], and other passages.

60. *mend our dinner*] *i.e.* procure additional food.

Dro. S. Master, if you do, expect spoon-meat; or bespeak a long spoon.

Ant. S. Why, Dromio?

Dro. S. Marry, he must have a long spoon that must eat with the devil.

Ant. S. Avoid, thou fiend! what tell'st thou me of supping?
Thou art, as you are all, a sorceress:
I conjure thee to leave me, and be gone.

Cour. Give me the ring of mine you had at dinner,
Or, for my diamond, the chain you promised,
And I'll be gone, sir, and not trouble you.

Dro. S. Some devils ask but the parings of one's nail,
A rush, a hair, a drop of blood, a . . .
. . . a pin, a nut, a cherry-stone;

61. *if you do, expect*] Ff 2, 3, 4; *if do expect* F 1; *if you do expect* Rowe. *if . . . bespeak*] *if you do, or expect spoon-meat, bespeak* Collier (ed. 2). *or*] omitted by Rowe; *so* Capell; *Either stay away, or* Malone conj.; *and* Grant White, ed. 1 (Ritson conj.). 66. *thou*] F 4; *then* Ff 1, 2, 3; *thee* Dyce. 67. *are all*] *all are* Boswell. 72-77. Printed as prose by Ff; as verse by Capell, ending the third line at *covetous*. 73, 74. End line 73 with *a kiss*, and begin line 74 with *A coll*, Editor.

64, 65. *long spoon . . . devil*] Compare *The Tempest*, II. ii. 103: "This is a devil, and no monster; I will leave him; I have no long spoon"; Chaucer, *Squires Tale*, 602 (ed. Pollard):—

"Therefore bihoveth hire a ful *long spoon*
That shal ete with a feend."

Ray, *Proverbs*, p. 97, ed. 1768, gives the proverb thus: "He had need of a long spoon that eats with the devil."

66. *Avoid, thou*] The reading of the fourth Folio seems preferable. Compare line 80 *infra*, "Avaunt, thou witch!"

73. *a drop of blood*] Shakespeare probably refers to Marlowe's *Faustus*, and his signature of the bond in his own blood.

74. The Folio is here at fault. Steevens aptly refers to Middleton's *Witch* [(? 1604), III. iii. 50; Bullen, v. 417 (1885)]:—

"There's one come downe to fetch his dues,
A kisse, a coll, *a sip of blood*," etc.

See also *ib.* I. ii. 25: "Dance, kiss and coll, use everything." On the ground that Middleton *may* have taken them from his recollection of *The Errors*, I think the words *kiss* and *coll* should be included in the text—until something better is pro-

But she, more covetous, would have a claim.
Master, be wise: an if you give it her
The devil will shake her chain, and fright us with it.
Cour. I pray you, sir, my ring, or else the chain:
I hope you do not mean to cheat me so.
Ant. S. Avaunt, thou witch! Come, Dromio, let us go.
Dro. S. "Fly pride," says the peacock: mistress, that you know. [*Exeunt Ant. S. and Dro. S.*
Cour. Now, out of doubt, Antipholus is mad,
Else would he never so demean himself.
A ring he hath of mine worth forty ducats,
And for the same he promised me a chain:
Both one and other he denies me now.
The reason that I gather he is mad,
Besides this present instance of his rage,
Is a mad tale he told to-day at dinner
Of his own doors being shut against his entrance.
Belike, his wife, acquainted with his fits,
On purpose shut the doors against his way.
My way is now, to hie home to his house
And tell his wife that, being lunatic,
He rush'd into my house, and took perforce

76. *an*] Theobald; *and* Ff. 79. *so*] Hanmer; *so?* Ff. 81. [*Exeunt . . .*] *Exeunt Dromio, and Antiphilis* Capell; *Exeunt* Ff 2, 3, 4; *Exit* F 1. 82. SCENE VII. Pope. 90. *doors*] *door* Johnson.

posed. Shakespeare, I think, does not use *coll* meaning embrace, etc., elsewhere. But he *may* have found the collocation in Erasmus, *Praise of Folly*, 1549, sig. B, 2 (quoted by Nares, *s.v.*): "For els, what is it in young babes, that we do kysse so, do colle so."

81. "*Fly pride*"] Craig refers to Harsnet's *Declaration of Popish Impostures*, 1603, p. 283: "And if he asked me whether Pride did not depart from me in the likeness of a peacock." Dromio probably means to rebuke the courtesan for accusing his master of cheating (line 79), being a cheat, sorceress (line 67), or witch (line 80) herself.

83. *demean*] *i.e.* conduct.

My ring away. This course I fittest choose;
For forty ducats is too much to lose. [*Exit.*

SCENE IV.—*A Street.*

Enter ANTIPHOLUS *of Ephesus and the Officer.*

Ant. E. Fear me not, man; I will not break away:
I 'll give thee, ere I leave thee, so much money,
To warrant thee, as I am 'rested for.
My wife is in a wayward mood to-day,
And will not lightly trust the messenger.
That I should be attach'd in Ephesus,
I tell you, 'twill sound harshly in her ears.

Enter DROMIO *of Ephesus with a rope's end.*

Here comes my man: I think he brings the money.
How now, sir? have you that I sent you for?
Dro. E. Here 's that, I warrant you, will pay them all.
Ant. E. But where 's the money?
Dro. E. Why, sir, I gave the money for the rope.
Ant. E. Five hundred ducats, villain, for a rope?
Dro. E. I 'll serve you, sir, five hundred at the rate.
Ant. E. To what end did I bid thee hie thee home?

97. [*Exit*] omitted in F 1.

Scene IV.

SCENE IV.] Capell; SCENE VIII. Pope. *Enter . . . and the Officer*] Capell; *Enter Antipholus Ephes. with a Iailor* Ff. 3. *'rested*] Hanmer; *rested* Ff. 5, 6. *messenger. That . . . Ephesus,*] Rowe; *Messenger, That . . . Ephesus*, Ff 1, 2, 3; *Messenger; That . . . Ephesus*, F 4; *messenger, That . . . Ephesus:* Capell. 15. *hie*] *high* F 2.

14. *I 'll serve . . . rate*] This line certainly has little meaning in the mouth of Dromio E. The Cambridge Editors somewhat ingeniously suggest that it should be assigned to the officer.

Dro. E. To a rope's end, sir; and to that end am I returned.

Ant. E. And to that end, sir, I will welcome you. [*Beating him.*

Off. Good sir, be patient.

Dro. E. Nay, 'tis for me to be patient; I am in adversity.

Off. Good now, hold thy tongue.

Dro. E. Nay, rather persuade him to hold his hands.

Ant. E. Thou whoreson, senseless villain!

Dro. E. I would I were senseless, sir, that I might not feel your blows.

Ant. E. Thou art sensible in nothing but blows, and so is an ass.

Dro. E. I am an ass, indeed; you may prove it by my long ears. I have served him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating; I am waked with it, when I sleep; raised with it, when I sit; driven out of doors with it, when I go from home; welcomed home with it, when I return; nay, I bear it on my shoulders, as a beggar wont her brat, and, I think, when he hath lamed me, I shall beg with it from door to door.

Ant. E. Come, go along; my wife is coming yonder.

17. [*Beating him*] Capell; *Beats Dro.* Pope; omitted in Ff. 20. *Good now*] *Good, now* Dyce.

20. *Good now*] The phrase also occurs in *Troilus and Cressida*, III. i. 122; *Hamlet*, I. i. 70; *Antony and Cleopatra*, I. ii. 25, I. iii. 78; and *Winter's Tale*, V. i. 19.

25. *sensible*] perhaps with a quibble on the sense of "sensitive."

39. *Pinch*] The stage-direction of the Folios, "a Schoolemaster call'd Pinch," is illustrated by Ben Jonson's *Staple of News*, III. ii. *ad fin.*: "*Censure.* An there were no wiser than I, I would have ne'er a cunning school-master in England. I mean, a cunning man—a school-master; that is, a conjurer." See line 46 *infra*.

Enter ADRIANA, LUCIANA, *the Courtesan, and* PINCH.

Dro. E. Mistress, *respice finem*, respect your end; or rather to prophesy, like the parrot, "Beware the rope's end."

Ant. E. Wilt thou still talk? [*Beating him.*

Cour. How say you now? is not your husband mad?

Adr. His incivility confirms no less.
Good Doctor Pinch, you are a conjurer;

40. *SCENE IX.* Pope. The stage-direction, *Enter . . . Pinch*, precedes line 40 in Ff, and all editions till Dyce's. *Pinch*] *a Scholemaster, call'd Pinch* Ff. 41. *to prophesy*] Dyce; *the prophesie* Ff; *prophesie* Rowe. 43. [*Beating him*] *Beats Dro.* Ff.

40-42. *respice finem . . . rope's end*] The phraseology of this passage is a clear indication of Shakespeare's early manner. He no doubt refers to Lyly's *Midas*, I. ii. (Fairholt, ii. 11):—

"*Licio.* Tush, it is not for the blacknesse, but for the babling, for every hour she will cry walke, knave, walke.

Petulus. Then will I mutter, *a rope for parrat, a rope.*"

Also to his *Mother Bombie*, III. iv. (Fairholt, ii. 111) [Song]:—

"*Rix.* The goose doth hisse; the duck cries quack;
A rope the parrat, that holds tack.
2 Pag. The parrat and the rope be thine.
Rix. The banging yours, but the hempe mine."

"Respice funem" was a well-known jest for "respice finem." Craig refers to Nashe's *Foure Letters Confuted*, 1592, where Nashe is plainly gibing at the rope walk of Gabriel Harvey's father at Saffron Walden: "Somewhat hee mutters of defamation and just commendation; and what a hell it is for him that hath built his heaven in vaine-glory, to bee pul'd by the sleeve and bidde Respice funem, looke backe to his Father's house." Warburton observes on the passage: "This alludes to people's teaching that bird unlucky words; with which, when any passenger was offended, it was the standing joke of the wise owner to say, 'Take heed, Sir, my parrot prophesies.' At this Butler hints, where, speaking of Ralpho's skill in augury, he says [*Hudibras*, I. i.]:—

'Could tell what subtlest parrots mean,
That speak, and think contrary clean;
What member 'tis of whom they talk,
When they cry *rope*, and *walk*, *knave*, *walk*.'"

40, 41. *or rather to prophesy*] The reading *to* for the *the* of the Folio is supported by parallel phraseology in *Love's Labour's Lost*, IV. ii. 15: "facere, as it were, replication, *or rather*, ostentare, *to* show, as it were, his inclination."

46. *conjurer*] "Nay then, he is a *conjurer*," says Cade, of the clerk of Chatham, *2 Henry VI.* IV. ii. 100. See note to "Pinch" (stage-direction), *supra*.

Establish him in his true sense again,
And I will please you what you will demand.
Luc. Alas, how fiery and how sharp he looks!
Cour. Mark, how he trembles in his ecstasy!
Pinch. Give me your hand, and let me feel your pulse.
Ant. E. There is my hand, and let it feel your ear.
[*Striking him.*
Pinch. I charge thee, Satan, housed within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee straight:
I conjure thee by all the saints in heaven!
Ant. E. Peace, doting wizard, peace! I am not mad.
Adr. O, that thou wert not, poor distressed soul!
Ant. E. You minion, you, are these your customers?
Did this companion with the saffron face

48. *what*] *in what* Hanmer. 52. [*Striking him*] Dyce; omitted in Ff. 53. *Satan*] F 4; *Sathan* Ff 1, 2, 3.

48. *please you*] satisfy you, content you.

50. *ecstasy*] Nares observes that in the usage of Shakespeare and writers of that time this word stood for every species of alienation of mind, whether temporary or permanent, proceeding from joy, sorrow, wonder, or any other exciting cause. There is a good illustration in the *Merchant of Venice*, III. ii. 112, where Portia says to Bassanio:—

"Be moderate; allay thy *ecstasy*;
In measure rein thy joy; scant this excess."

Compare also *Hamlet*, II. i. 102, III. iv. 138, and other passages. Trembling was considered to be a sign of "possession": compare lines 53, 54, 91 and 106 of this scene, and V. i. 246 *post*; and *The Tempest*, II. ii. 76-83: "He's in his fit now . . . I know it by thy trembling."

59. *customers*] Marshall is probably right in thinking that this word is here used in a bad sense, and refers to line 100 *post*, where Antipholus calls Adriana "Dissembling harlot." Malone says "a customer is used in *Othello* [IV. i. 122] for a common woman. Here it seems to signify one who visits such women." Dyce, on the other hand, thinks it merely means "an accustomed visitor"; and says that "Malone is strangely wrong." But Malone seems justified by the passages in *Measure for Measure*, IV. iii. 4: "Here be many of her old *customers*"; and *Pericles*, IV. vi. 20: "If the peevish baggage would but give way to *customers*" (though the latter passage may not be Shakespeare's).

60. *companion*] Used contemptuously, like "fellow." Compare *Midsummer-Night's Dream*, I. i. 15: "The pale *companion* is not for our pomp."

Revel and feast it at my house to-day,
Whilst upon me the guilty doors were shut,
And I denied to enter in my house?
Adr. O husband, God doth know, you dined at home;
Where would you had remain'd until this time,
Free from these slanders and this open shame!
Ant. E. Dined at home! Thou, villain, what say'st thou?
Dro. E. Sir, sooth to say you did not dine at home.
Ant. E. Were not my doors lock'd up, and I shut out?
Dro. E. Perdie, your doors were lock'd, and you shut out.
Ant. E. And did not she herself revile me there?
Dro. E. Sans fable, she herself reviled you there.
Ant. E. Did not her kitchen-maid rail, taunt, and scorn me?
Dro. E. Certes, she did; the kitchen-vestal scorned you.
Ant. E. And did not I in rage depart from thence?
Dro. E. In verity, you did; my bones bears witness,
That since have felt the vigour of his rage.
Adr. Is't good to soothe him in these contraries?
Pinch. It is no shame: the fellow finds his vein,
And, yielding to him, humours well his frenzy.
Ant. E. Thou hast suborn'd the goldsmith to arrest me.
Adr. Alas, I sent you money to redeem you,
By Dromio here, who came in haste for it.

63. *house?*] Rowe; *house.* Ff. 67. *Dined*] *Din'd I* Theobald; *I din'd* Capell. 74. *Certes*] Pope; *certis* Ff. 76. *bears*] *beares* F 1. 77. *vigour*] *rigour* Collier (ed. 2). *his*] *your* Rowe (ed. 2). 78. *soothe*] *sooth* F 1; *smooth* Ff 2, 3, 4. *contraries*] *crontraries* F 1.

70. *Perdie*] the well-known French oath: very frequent in Chaucer.
74. *kitchen-vestal*] "Her charge being, like that of the vestal virgins, to keep the fire burning" (Johnson).
78. *soothe*] humour. Compare line 80, "humours."
79. *vein*] Compare II. ii. 20 *ante*.

Dro. E. Money by me! heart and good-will you might;
But, surely, master, not a rag of money.
Ant. E. Went'st not thou to her for a purse of ducats?
Adr. He came to me, and I deliver'd it.
Luc. And I am witness with her that she did.
Dro. E. And, God and the rope-maker bear me witness,
That I was sent for nothing but a rope!
Pinch. Mistress, both man and master is possess'd;
I know it by their pale and deadly looks:
They must be bound, and laid in some dark room.
Ant. E. Say, wherefore didst thou lock me forth to-day?
And why dost thou deny the bag of gold?
Adr. I did not, gentle husband, lock thee forth.
Dro. E. And, gentle master, I received no gold;
But I confess, sir, that we were locked out.
Adr. Dissembling villain! thou speak'st false in both.
Ant. E. Dissembling harlot! thou art false in all,

85. *master*] *mistress* Dyce (ed. 2). 86. *not thou*] *thou not* Capell. *ducats?*] *Duckets.* F 1. 89. *And, God*] Editor; *God* Ff. *bear*] *do bear* Pope; *now bear* Dyce, ed. 2 (Collier). 91. *is*] *are* Rowe. 100. *art*] *are* F 2.

85. *master*] Dyce, with reference to his reading *mistress*, says: "The Folio has 'Master'—the compositor having been misled by the abbreviation of the word in the MS. (A little after [97] the Folio has 'And gentle *Mr.* I receiv'd no gold.')"

85. *a rag of money*] Halliwell gives "rag" as a cant term for a farthing. The expression "rag" in connection with money seems to indicate money worn extremely thin with use (just as a rag results from the wear and tear of cloth), and is, perhaps, a survival of the time when money was weighed and not counted. Craig compares Heywood's *The Royal King and the Loyal Subject* (*Works*, Pearson, vi. 44): "And for the Campe, there's honour cut out of the whole peece, but not a *ragge* of money." The word is chiefly used by Shakespeare as a term of contempt, as in *Taming of the Shrew*, IV. iii. 112: "Away thou *rag*," etc.

89. *And*] I think this word must have dropped out of the line before "God," probably owing to the previous line also so beginning. Strong corroboration of this is afforded by line 97 *infra*, which begins with exactly the same word.

92. *deadly*] death-like.

And art confederate with a damned pack,
To make a loathsome abject scorn of me;
But with these nails I 'll pluck out these false eyes,
That would behold in me this shameful sport.

Enter three or four, and offer to bind him. He strives.

Adr. O, bind him, bind him! let him not come near me.
Pinch. More company! the fiend is strong within him.
Luc. Ay, me! poor man, how pale and wan he looks!
Ant. E. What, will you murder me? Thou gaoler, thou,
I am thy prisoner: wilt thou suffer them
To make a rescue?
Off. Masters, let him go:
He is my prisoner, and you shall not have him.
Pinch. Go bind this man, for he is frantic too.
[*They offer to bind Dro. E.*
Adr. What wilt thou do, thou peevish officer?
Hast thou delight to see a wretched man
Do outrage and displeasure to himself?
Off. He is my prisoner; if I let him go,
The debt he owes will be required of me.
Adr. I will discharge thee, ere I go from thee:
Bear me forthwith unto his creditor,
And, knowing how the debt grows, I will pay it.
Good master doctor, see him safe convey'd
Home to my house. O most unhappy day!
Ant. E. O most unhappy strumpet!

103. *these false*] Ff; *those false* Rowe. *Enter . . .*] The stage-direction is transferred by Dyce to follow line 107. 107. *Ay*] *Ah* Steevens (1793). 108. *me? Thou . . . thou,*] Rowe; *me, thou . . . thou?* Ff. 109-111. *I am . . . him.*] As in Pope; prose in Ff. 112. [*They . . . Dro. E.*] Clark and Glover; omitted in Ff.

Dro. E. Master, I am here enter'd in bond for you.
Ant. E. Out on thee, villain! wherefore dost thou mad me?
Dro. E. Will you be bound for nothing? be mad, good master;
Cry, The devil!
Luc. God help, poor souls! how idly do they talk!
Adr. Go bear him hence. Sister, go you with me.
[*Exeunt all but Adriana, Luciana, Officer and Courtesan.*
Say now, whose suit is he arrested at?
Off. One Angelo, a goldsmith; do you know him?
Adr. I know the man. What is the sum he owes?
Off. Two hundred ducats.
Adr. Say, how grows it due?
Off. Due for a chain your husband had of him.
Adr. He did bespeak a chain for me, but had it not.
Cour. When as your husband, all in rage, to-day
Came to my house, and took away my ring
(The ring I saw upon his finger now),
Straight after did I meet him with a chain.
Adr. It may be so, but I did never see it.
Come, gaoler, bring me where the goldsmith is:
I long to know the truth hereof at large.

125-128. *Out . . . talk!*] As in Pope; prose in Ff. 125. *thee, villain!*] *the Villain*, F 4. 126. *nothing?*] *nothing thus?* Hanmer, reading as verse. 127. *Cry, The devil!*] *Cry, the devil.* Theobald; *Cry the divell.* Ff. 128. *help, poor*] Theobald; *help poor* Ff. *idly*] Pope; *idlely* Ff. 129. [*Exeunt all but . . .*] *Exeunt. Manet.* Ff (after line 130). 131. *SCENE X.* Pope. 133. *due?*] F 4; *due.* Ff 1, 2, 3. 135. *for me*] omitted by Hanmer. *had it*] *had't* S. Walker conj. 136. *When as*] *Whenas* Staunton.

Enter ANTIPHOLUS *of Syracuse, and* DROMIO *of Syracuse with their rapiers drawn.*

Luc. God, for thy mercy! they are loose again.

Adr. And come with naked swords. Let 's call more help,
To have them bound again.

Off. Away, they 'll kill us!

[*Exeunt all but Ant. S. and Dro. S.*

Ant. S. I see, these witches are afraid of swords.

Dro. S. She that would be your wife now ran from you.

Ant. S. Come to the Centaur; fetch our stuff from thence:
I long that we were safe and sound aboard.

Dro. S. Faith, stay here this night; they will surely do us no harm; you see they speak us fair, give us gold.

143. SCENE XI. Pope. *Enter . . .*] *Enter Antipholus of Syracuse with his rapier drawn and Dromio of Syracuse* F 1. 144, 145. As arranged by Steevens (1778). 145. [*Runne all out*] Ff. 145. [*Exeunt . . .*] *Exeunt omnes, as fast as may be, frighted* Ff. 151. *saw . . . speak us . . . give*] F 1; *saw . . . spake us . . . give* Ff 2, 3, 4; *saw . . . spake to us . . . give* Rowe; *saw . . . spake us . . . gave* Rowe (ed. 2); *see . . . speak us . . . give* Capell.

Enter . . . drawn] I think we must adopt Dyce's stage-direction as in the text. The plural "swords" in line 144 and v. i. 151 seems conclusive.

143-145. *God, . . . kill us*] The arrangement of the Cambridge and Globe editions, following the Folio, is here distinctly wrong.

146. *witches*] Compare III. ii. 158 *ante*.

148, 157. *stuff*] goods, baggage. Compare v. i. 409, 410 *post*; and Luke xvii. 31. In the old dictionary, Baret's *Alvearie*, 1580, p. 78, we find, "Baggage is borrowed of the French, and signifieth all such *stuffe* as may hinder us in warre or travelling, being not worth the carriage, impedimenta." See also Lyly's *Sapho and Phao*, I. i. (ed. Fairholt, 1892, vol. i. p. 162): "And you sir boye, go to Syracusa about by land, where you shall meet my *stuffe*; pay for the cariage, and convay it to my lodging." Malone remarks that in the orders that were issued for the royal progresses in the last [*i.e.* the seventeenth] century, the King's baggage was always thus denominated. The word is also found in this sense in W. W.'s translation of the *Menæcmi*, Act v., where *Messenio* says, "I 'le go strait to the Inne, and deliver up my accounts, and all your *stuffe*." See the *Menæcmi* in Appendix II. It also occurs in the *Morte Darthur*.

151. *see*] Capell's reading seems essential and is adopted by Dyce. He says, "In old MS. and books 'see' and 'saw' are frequently con-

Methinks they are such a gentle nation that, but for the mountain of mad flesh that claims marriage of me, I could find in my heart to stay here still and turn witch.

Ant. S. I will not stay to-night for all the town;
Therefore away, to get our stuff aboard.

[*Exeunt.*

founded; the Folio in *Cymbeline*, v. —where the sense positively requires v. [126] has, 'But we *see* him dead' 'saw.'"

ACT V

SCENE I.—*A Street before a Priory.*

Enter Second Merchant and ANGELO.

Ang. I am sorry, sir, that I have hinder'd you;
But, I protest, he had the chain of me,
Though most dishonestly he doth deny it.
Sec. Mer. How is the man esteem'd here in the city?
Ang. Of very reverent reputation, sir,
Of credit infinite, highly beloved,
Second to none that lives here in the city:
His word might bear my wealth at any time.
Sec. Mer. Speak softly: yonder, as I think, he walks.

Enter ANTIPHOLUS *of Syracuse and* DROMIO *of Syracuse.*

Ang. 'Tis so; and that self chain about his neck,
Which he forswore most monstrously to have.

SCENE I. A street . . . Priory] Pope. *Enter Second Merchant . . .*] Dyce; *Enter the Merchant and the Goldsmith* Ff. 3. *doth*] F 1; *did* Ff 2, 3, 4. *Enter . . .*] *Enter Antipholis* (*Antipholus* F 1) *and Dromio againe* Ff.

a Priory] Some editors give "an Abbey." Shakespeare apparently uses the words as synonymous. Compare lines 37, 122, 129, 155, 188, 264, 279 and 395 *infra*. In *Measure for Measure*, I. iv. 11, where the scene is "a nunnery," he uses "prioress"; and in *King John*, I. i. 48, both words are used:—

"Our abbeys and our *priories* shall pay
This expedition's charge."

8. *His word . . . wealth*] "*his word* is as good as his bond" (Craig); or rather, perhaps, "I should at all times be ready to entrust my *wealth* to him without security."

Good sir, draw near to me, I 'll speak to him;
Signior Antipholus, I wonder much
That you would put me to this shame and trouble;
And, not without some scandal to yourself,
With circumstance and oaths so to deny
This chain, which now you wear so openly:
Beside the charge, the shame, imprisonment,
You have done wrong to this my honest friend;
Who, but for staying on our controversy,
Had hoisted sail and put to sea to-day.
This chain you had of me; can you deny it?

Ant. S. I think, I had; I never did deny it.

Sec. Mer. Yes, that you did, sir, and forswore it too.

Ant. S. Who heard me to deny it, or forswear it?

Sec. Mer. These ears of mine thou know'st did hear thee swear it.
Fie on thee, wretch, 'tis pity that thou liv'st
To walk where any honest men resort.

Ant. S. Thou art a villain to impeach me thus:

12. *to me*] *with me* Hudson, Collier. 18. *Beside*] Ff; *Besides* Rowe (ed. 2). 26. *know'st . . . it*] Editor; *knowst . . . thee* Ff; *knowest . . . thee* Pope; *knowest well . . . thee* Hanmer; *know'st . . . thee, sir* Capell; *know'st . . . thee swear* Grant White conj.

14-16. *would put me . . . so to deny*] The change of construction seems in Shakespeare's manner. Compare *The Tempest*, III. i. 61, 62: "and would no more endure . . . than to suffer"—if this latter text is correct.

16. *circumstance*] details, particulars.

26. *swear it*] I think these or similar words must have dropped out of the text, owing to the occurrence of the word in lines 24, 25. It is significant that there is no room in the Folio line, hence the words may have been crowded out. Compare IV. iv. 89 and 97. It is idle to say that "hear" must be pronounced as a dissyllable. In the many hundreds of passages in the plays in which it occurs, no reliable instance can be given of other than the ordinary monosyllabic pronunciation. To the poems the same remark applies.

I 'll prove mine honour and mine honesty
Against thee presently, if thou dar'st stand.

Sec. Mer. I dare, and do defy thee for a villain.

[*They draw.*

Enter ADRIANA, LUCIANA, *the Courtesan, and others.*

Adr. Hold! hurt him not, for God's sake! he is mad.
Some get within him, take his sword away:
Bind Dromio too, and bear them to my house.

Dro. S. Run, master, run; for God's sake take a house!
This is some priory; in, or we are spoil'd.

[*Exeunt Ant. S. and Dro. S. to the Priory.*

Enter the Lady Abbess.

Abb. Be quiet, people. Wherefore throng you hither?

Adr. To fetch my poor distracted husband hence.
Let us come in, that we may bind him fast,
And bear him home for his recovery.

Ang. I knew he was not in his perfect wits.

Sec. Mer. I am sorry now that I did draw on him.

Abb. How long hath this possession held the man?

Adr. This week he hath been heavy, sour, sad,
And much much different from the man he was;

30. *mine honesty*] Ff 1, 2, 3; *my honesty* F 4. 33. *SCENE II.* Pope. *God's*] *Gods* Ff 3, 4; *God* Ff 1, 2. 36. *God's*] *Gods* Ff. 37. [*Exeunt . . .*] *Exeunt to the Priorie* Ff. 38. *quiet, people.*] Theobald; *quiet people* Ff. 44. *man?*] *man.* F 1. 45. *sour, sad*] Rowe; *sower, sad* Ff 2, 3, 4; *sower sad* F 1. 46. *much much*] Ff 2, 3; *much* Ff 1, 4; *too much* Hudson (Jervis conj.).

34. *within him*] within his guard. Craig compares Heywood's *Proverbs*, p. 125: "Shall I get *within him* then?"

36. *take*] take to. "So we say—a dog *takes the water*" (Steevens).

46. *much much*] A case of emphatic repetition of the adverb. This, the reading of Folios 2 and 3, and adopted by Steevens and Dyce, seems to involve least change in the defective text of the Folio. What the Cowden Clarkes call "iterated words" are very common in Shake-

But, till this afternoon, his passion
Ne'er brake into extremity of rage.

Abb. Hath he not lost much wealth by wrack of sea?
Buried some dear friend? Hath not else his eye
Stray'd his affection in unlawful love?
A sin prevailing much in youthful men,
Who give their eyes the liberty of gazing.
Which of these sorrows is he subject to?

Adr. To none of these, except it be the last;
Namely, some love that drew him oft from home.

Abb. You should for that have reprehended him.

Adr. Why, so I did.

Abb. Ay, but not rough enough.

Adr. As roughly as my modesty would let me.

Abb. Haply, in private.

Adr. And in assemblies too.

Abb. Ay, but not enough.

Adr. It was the copy of our conference:
In bed, he slept not for my urging it;
At board, he fed not for my urging it;

49. *of sea?*] F 1; *at sea* Ff 2, 3, 4. 61. *Ay*] *Ay, ay* Hanmer. 62. *copy*] *topic* Gould conj.

speare. See their *Shakespeare Key*, 1879, pp. 422-428. This reading seems to be entirely confirmed by *Merchant of Venice*, III. ii. 61: "With *much much* more dismay I view the fight"; and Middleton (and Fletcher's) *Nice Valour*, III. i.:—

"In truth you are too hard,
Much much too bitter, Sir";

and Ford's *Broken Heart*, ii. 3: "I am *much much* wronged." It may be paralleled by the usage of "too too" in such passages as Lyly's *Endimion*, I. ii. (Fairholt, p. 17): "Cynthia, too too faire Cynthia"; and *Merchant of Venice*, II. vi. 42: "my shames . . . good sooth are too too light." Shakespeare may possibly have written "and much *indifferent*," etc., meaning in poor health, ailing; although there seems to be no other example of the construction of this word with "from" in the plays.

51. *Stray'd*] This seems to be the only instance in the plays where Shakespeare uses this verb in the transitive sense.

62. *copy*] theme, subject set us.

Alone, it was the subject of my theme;
In company, I often glancéd it:
Still did I tell him it was vile and bad.
Abb. And therefore came it that the man was mad.
The venom clamours of a jealous woman
Poisons more deadly than a mad dog's tooth.
It seems, his sleeps were hinder'd by thy railing:
And thereof comes it that his head is light.
Thou say'st his meat was sauced by thy upbraidings:
Unquiet meals make ill digestions;
Thereof the raging fire of fever bred;
And what's a fever but a fit of madness?
Thou say'st his sports were hinder'd by thy brawls:
Sweet recreation barred, what doth ensue
But moody, heavy and dull melancholy,
Kinsman to grim and comfortless despair;

66. *it*] *at it*, Pope. 67. *vile*] Rowe; *vilde* Ff 1, 2, 3; *vild* F 4. 69. *venom*] *venome* Ff 1, 2; *venomous* Ff 3, 4; *venom'd* Pope. 69, 70. *clamours . . . Poisons*] *clamours . . . Poison* Pope; *clamour . . . Poisons* Capell. 74. *make*] F 1; *makes* Ff 2, 3, 4. 77. *brawls*] *bralles* F 1. 79. *moody, heavy*] Editor; *cloudy* Ed. conj.; *moodie* F 1; *muddy* Ff 2, 3, 4; *moody, moping* Hanmer; *moodie moping* Heath conj.; *moody madness* Singer conj. (ed. 1); *moody sadness* Singer conj. (ed. 2); *moody musing* S. Walker conj.; *only moody* Keightley conj. 80. *Kinsman*] *Kins-woman* Capell, ending line 79 at *Kins-*; *A'kin* Hanmer; *Kinsmen* Singer conj.; Steevens puts the line in a parenthesis.

79. *But moody, . . . melancholy*] This line is clearly defective in metre, a dissyllable having dropped out. I think line 45 *supra* gives us the key to the missing word; which also occurs as an epithet or concomitant of "melancholy" in the two plays nearest to *The Errors* in point of date, *viz.*, *Love's Labour's Lost*, v. ii. 14: "He made her *melancholy*, sad and *heavy*"; and *Two Gentlemen of Verona*, III. ii. 62: "She is lumpish, *heavy*, *melancholy*." In *Lucrece*, 1602, we find "this *moody* heaviness." "Cloudy" is perhaps quite as suitable. It is an epithet of melancholy in *Titus Andronicus*, II. iii. 33.

80. *Kinsman*] Used generically, I think, without reference to gender; hence there is no *primâ facie* necessity for the change of "her" to "their" in the next line; although "their" may be correct. If any confusion of genders there be, Ritson quotes a good example from the *Merchant of Venice*, III. ii. 169, where Portia says:—

"But now I was the *lord*

And at her heels a huge infectious troop
Of pale distemperatures and foes to life?
In food, in sport, and life-preserving rest
To be disturb'd, would mad or man or beast:
The consequence is, then, thy jealous fits
Hath scar'd thy husband from the use of wits.

Luc. She never reprehended him but mildly,
When he demean'd himself rough, rude, and wildly.
Why bear you these rebukes and answer not?

Adr. She did betray me to my own reproof.
Good people, enter, and lay hold on him.

Abb. No; not a creature enters in my house.

Adr. Then let your servants bring my husband forth.

Abb. Neither: he took this place for sanctuary,
And it shall privilege him from your hands
Till I have brought him to his wits again,
Or lose my labour in assaying it.

Adr. I will attend my husband, be his nurse,
Diet his sickness, for it is my office,
And will have no attorney but myself;
And therefore let me have him home with me.

Abb. Be patient; for I will not let him stir
Till I have used the approvéd means I have,
With wholesome syrups, drugs, and holy prayers,

81. *her*] *their* Malone (Heath conj.); *his* Collier, ed. 2 (S. Walker conj.). 86. *Hath*] F 1; *Have* Ff 2, 3, 4. 88. *rough, rude*] *rough-rude* S. Walker conj. *wildly*] *wild* Capell. 89. *these*] Ff 1, 2; *those* Ff 3, 4.

Of this fair mansion, *master* of my servants,
Queen o'er myself."

82. *distemperatures*] disorders. Compare *Midsummer-Night's Dream*, II. i. 106, note in Arden ed.; and Greene's *Never too Late* (Dyce, 1831, vol. i. p. xvii.): "*distemperature* of her bodie."

94. *took*] Compare "take," line 36 *ante*.

100. *attorney*] A proof, however slight, of Shakespeare's knowledge of and ingrained fondness for legal terms.

To make of him a formal man again.
It is a branch and parcel of mine oath,
A charitable duty of my order:
Therefore depart, and leave him here with me.
Adr. I will not hence, and leave my husband here;
And ill it doth beseem your holiness
To separate the husband and the wife.
Abb. Be quiet, and depart: thou shalt not have him. [*Exit.*
Luc. Complain unto the duke of this indignity.
Adr. Come, go: I will fall prostrate at his feet,
And never rise until my tears and prayers
Have won his grace to come in person hither,
And take perforce my husband from the abbess.
Sec. Mer. By this, I think, the dial points at five:
Anon, I 'm sure, the duke himself in person
Comes this way to the melancholy vale,
The place of death and sorry execution,
Behind the ditches of the abbey here.
Ang. Upon what cause?

112. [*Exit.*] Theobald. 117. [*Exeunt. Enter Merchant and Goldsmith*] F 2. 121. *death*] Ff 3, 4; *depth* Ff 1, 2. *sorry*] *solemn* Collier (ed. 2).

105. *formal man*] *i.e.* in his regular or normal state. Compare *Twelfth Night*, II. v. 127: "This is evident to any *formal* capacity." Steevens refers to *Measure for Measure* [v. i. 236], "These poor *informal* women," "for just the contrary." Craig compares the use of the word "formal" in the old stage-direction to one of T. Heywood's dialogues, "Jupiter and Io": "Enter Mercury, like a yong *formal* Shepheard," *i.e.* a shepherd in his habit as he lived.

106. *parcel*] *i.e.* part: apparently another legal reminiscence.

121. *sorry*] sad, pitiful. Steevens observes this word "had anciently a stronger meaning than at present; and he quotes Chaucer's *Prologue to the Sompnoures Tale* (1700, Pollard):—

"This Frere, whan he hadde lookèd al his fille,
Upon the tormentz of this *sory* place";

and the *Knightes Tale*, where the Temple of Mars is described (Pollard, 2004): "Al ful of chirkying [*i.e.* chirping, twittering] was that *sory* place."

Sec. Mer. To see a reverend Syracusian merchant,
Who put unluckily into this bay
Against the laws and statutes of this town,
Beheaded publicly for his offence.

Ang. See, where they come; we will behold his death.

Luc. Kneel to the duke before he pass the abbey.

Enter DUKE, *attended;* ÆGEON *bareheaded; with the Headsman and other Officers.*

Duke. Yet once again proclaim it publicly,
If any friend will pay the sum for him,
He shall not die, so much we tender him.

Adr. Justice, most sacred duke, against the abbess!

Duke. She is a virtuous and a reverend lady:
It cannot be that she hath done thee wrong.

Adr. May it please your grace, Antipholus, my husband,—
Whom I made lord of me and all I had,
At your important letters,—this ill day

124. *reverend*] Ff 3, 4; *reuerent* Ff 1, 2. 128. *Enter Adriana and Lucio*] F 2. *Enter . . . bareheaded . . .*] *Enter the Duke of Ephesus, and the Merchant of Siracuse, bareheaded* (*bare head* F 1) . . . Ff. 130. *SCENE III.* Pope. 132. *Enter Adriana*] F 2. 134. *reverend*] Ff. 137, 138. *Whom . . . letters,—this*] (*Whom . . . letters*) *this* Theobald; *Who . . . Letters this* F 1; *Whom . . . had* (*At . . . Letters*) *this* Ff 2, 3, 4. 138. *important*] F 1; *all-potent* Rowe. *letters*] *letter* F 4.

132. *so . . . tender him*] Perhaps meaning "so much consideration do we show or offer him."

138. *important*] of great weight or import; or, perhaps, "importunate" (Johnson). Steevens quotes Whetstone's *Castle of Delight*, 1576: "Yet won by *importance* accepted his courtesie"; and *King Lear* [IV. iv. 26]: "Great France my mourning and *important* tears hath pitied." Compare also *Much Ado About Nothing*, II. i. 74: "If the prince be too *important*, tell him there is measure in everything"; and *All's Well that Ends Well*, III. vii. 21: "Now his *important* blood will nought deny That she'll demand." "Importance" has the same meaning in *Twelfth Night*, V. i. 371:—

"Maria writ
The letter at Sir Toby's great *importance*."

Steevens may be right in thinking that Shakespeare here alludes to a *court of wards* in Ephesus: "The

A most outrageous fit of madness took him;
That desperately he hurried through the street—
With him his bondman all as mad as he,—
Doing displeasure to the citizens
By rushing in their houses, bearing thence
Rings, jewels, anything his rage did like.
Once did I get him bound, and sent him home,
Whilst to take order for the wrongs I went,
That here and there his fury had committed.
Anon, I wot not by what strong escape,
He broke from those that had the guard of him;
And with his mad attendant and himself,
Each one with ireful passion, with drawn swords,
Met us again, and, madly bent on us,
Chased us away; till, raising of more aid,
We came again to bind them. Then they fled
Into this abbey, whither we pursued them;
And here the abbess shuts the gates on us,
And will not suffer us to fetch him out,
Nor send him forth, that we may bear him hence.

148. *strong*] *strange* Dyce, ed. 2 (Malone conj.). 155. *whither*] *whether* F 1. 158. *hence*] Ff 1, 2; *thence* Ff 3, 4.

Court of wards was always considered as a grievous oppression. It is glanced at as early as the old morality of *Hycke Scorner*:—

'these ryche men ben unkinde:
Wydowes do curse lordes and gentyllmen,
For *they contrayne them to marry with their men*;
Ye, wheder they wyll or no.'"

146. *take order for*] take measures for settling. Compare *Richard II.* v. i. 53: "There is *order ta'en for* you"; *Othello*, v. ii. 72: "Honest Iago hath *ta'en order for't*"; and other passages.

148. *strong escape*] "I suppose, means an escape effected by *strength* or violence" (Steevens). It is by no means certain, however, that *strange*, the conjecture of Malone, and which has been adopted by Dyce (ed. 2), is not the correct reading. "I wot not" rather points to it. It is noteworthy that in II. ii. 175, Folios 1, 2 and 3 read *stranger*, while Folio 4 has *stronger*, obviously the correct reading.

Therefore, most gracious duke, with thy command,
Let him be brought forth and borne hence for help.

Duke. Long since thy husband served me in my wars;
And I to thee engaged a prince's word,
When thou didst make him master of thy bed,
To do him all the grace and good I could.
Go, some of you, knock at the abbey-gate,
And bid the lady abbess come to me.
I will determine this, before I stir.

Enter a Servant.

Serv. O mistress, mistress! shift and save yourself.
My master and his man are both broke loose,
Beaten the maids a-row, and bound the doctor,
Whose beard they have singed off with brands of fire;
And ever, as it blazed, they threw on him
Great pails of puddled mire to quench the hair:
My master preaches patience to him, the while
His man with scissors nicks him like a fool;

168. SCENE IV. Pope. *Enter a Servant*] Capell; *Enter a Messenger* Ff. *Serv.*] Capell; *Mess.* Ff 2, 3, 4; omitted in F 1. 174. *to him*] omitted by Capell. *the*] Hanmer; *and the* Ff; omitted by Steevens. 175. *scissors*] *Cizers* F 1.

170. *a-row*] one after another. Steevens quotes Chaucer's *Wife of Bath's Tale* (6836, Tyrwhitt; 1254, Pollard): "A thousand time *a-row* [arewe] he gan hire kisse"; also Turberville's translation of Ovid's *Epistle from Penelope to Ulysses* [*Heroides, Epist.* i. 32]: "And drawes with wine The Troian tentes *arowe.*" See also John Heywood's "*Four P's,*" in the monologue of the Palmer (J. A. Symonds's *Shakspere's Predecessors*, p. 191):—

"Yet have I been at Rome also,
And gone the stations all *a-row!*"

171. *beard . . . fire*] "Shakespeare was a great reader of Plutarch, where he might have seen this method of shaving in the *Life of Dion*, p. 167, 4to. See North's translation, in which ἀνθρακες may be translated *brands*" (S. W.). "North gives it thus—'with a hot burning cole to burne his goodly bush of heare round about'" (Steevens).

175. *nicks . . . fool*] Malone says: "Fools, undoubtedly, were shaved

And, sure, unless you send some present help,
Between them they will kill the conjurer.

Adr. Peace, fool! thy master and his man are here;
And that is false thou dost report to us.

Serv. Mistress, upon my life, I tell you true; 180
I have not breath'd almost, since I did see it.
He cries for you, and vows, if he can take you,
To scotch your face and to disfigure you. [*Cry within.*
Hark, hark, I hear him, mistress: fly, be gone!

Duke. Come, stand by me, fear nothing. Guard with
halberds! 185

176. *some*] F 1; *some other* Ff 2, 3, 4. 179. *to*] Ff 1, 3, 4; *of* F 2.
183. *scotch*] Warburton, Dyce; *scorch* Ff.

and *nicked* in a particular manner, in our author's time, as is ascertained by the following passage in *The Choice of Change, containing the Triplicitie of Divinitie, Philosophie, and Poetrie*, by S. R., Gent., 4to, 1598: 'Three things used by monks, which provoke other men to laugh at their follies. 1. They are *shaven and notched on the head, like fooles*.' See also Florio's *Italian Dictionary*, 1598, *in v.* '*Zuccone:* a shaven pate, a *notted* poule; a poule-pate; a gull, a ninnie.'" Craig compares Malory, *Morte Darthur* [ed. Wright, 1865], pt. ii. ch. 59 [ed. Strachey, 1868, bk. 9, ch. 18 *ad fin.*]: "So they clipped him with sheares, and made him like a foole." The meaning may however be clips or shaves closely; as "the cutting of the hair close," as Wright remarks in his note, "was a particular characteristic of the court fool in former times."

183. *scotch*] Warburton's *scotch, i.e.* hack or cut, seems warranted by "disfigure"; but although a face might very well be disfigured by burning it is scarcely probable that master and man would carry "flaming brands" for this purpose. Dyce points out that the Folio has the very same misprint in *Macbeth*, III. ii. 13: "We have *scorch'd* the snake"; as also the old editions of Beaumont and Fletcher's *Knight of the Burning Pestle*, III. iv.: "See here another wretch whom this foul beast Hath *scorcht* and scor'd." It is noteworthy, however, that the word "scotch" is only used by Shakespeare in later plays, such as *Macbeth* and *Coriolanus;* "scorch" in early plays, as in *3 Henry VI.*, *King John*, etc. Steevens prefers the Folio reading on the ground that "he would have punished her as he had punished the conjurer before": but surely not by *singeing off her beard*, as Dyce points out. "Scotch" is of course etymologically connected with, if indeed it is not the same word as, the provincial English *scutch*, to strike or beat slightly, to cleanse flax. (Halliwell).

Adr. Ay me, it is my husband! Witness you,
That he is borne about invisible:
Even now we hous'd him in the abbey here;
And now he 's there, past thought of human reason.

Enter ANTIPHOLUS *of Ephesus and* DROMIO *of Ephesus.*

Ant. E. Justice, most gracious duke! O, grant me justice,
Even for the service that long since I did thee,
When I bestrid thee in the wars, and took
Deep scars to save thy life; even for the blood
That then I lost for thee, now grant me justice.
Æge. Unless the fear of death doth make me dote,
I see my son Antipholus, and Dromio!
Ant. E. Justice, sweet prince, against that woman there!
She whom thou gav'st to me to be my wife,
That hath abused and dishonour'd me
Even in the strength and height of injury:
Beyond imagination is the wrong
That she this day hath shameless thrown on me.
Duke. Discover how, and thou shalt find me just.
Ant. E. This day, great duke, she shut the doors upon me,
While she with harlots feasted in my house.

186. *Ay*] *Ah* Capell. *Enter . . .*] *Enter Antipholus, and E. Dromio of Ephesus* F 1; *Enter Antipholis, and E. Dromio of Ephesus* F 2; *Enter E. Antipholis, and E. Dromio of Ephesus* Ff 3, 4. 195, 196. *Unless . . . Dromio*] As in Rowe (ed. 2); prose in Ff. 205. *While*] F 1; *Whilst* Ff 2, 3, 4.

192. *bestrid*] Compare *2 Henry VI.* v. iii. 9: "Three times *bestrid* him"; and *Coriolanus*, II. ii. 96: "He *bestrid* an o'er-pressed Roman"; referring to which Craig quotes North's Plutarch, *Life of Coriolanus*, ed. 1595, p. 236: "A Romaine souldier being thrown to the ground even harde by him, Martius straight *bestrid* him, and slew the enemie with his own handes."

205. *harlots*] "lewd fellows of the baser sort." "Harlot," a term origin-

Duke. A grievous fault. Say, woman, didst thou so?
Adr. No, my good lord: myself, he, and my sister,
To-day did dine together. So befall my soul
As this is false he burdens me withal.
Luc. Ne'er may I look on day, nor sleep on night,
But she tells to your highness simple truth!
Ang. O perjured woman! They are both forsworn:
In this the madman justly chargeth them.
Ant. E. My liege, I am adviséd what I say;
Neither disturbed with the effect of wine,
Nor heady-rash, provoked with raging ire,
Albeit my wrongs might make one wiser mad.
This woman lock'd me out this day from dinner:
That goldsmith there, were he not pack'd with her,
Could witness it, for he was with me then;
Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,

208. *To-day*] omitted by Hanmer. *So befall*] *So fall* Capell. 209. *burdens*] Johnson; *burthens* Ff. 212, 213. *To Mer.* Capell. 222. *Porpentine*] *Porcupine* Rowe.

ally applied to a low depraved class of society, the ribalds, and having no relation to sex.

"Salle never *harlott* have happe,
thorowe helpe of my lorde,
To kylle a crownde kyng with
krysome enoynttede"

(*Morte Arthure*, MS. Lincoln, f. 79). Ant. E. refers to the "customers" and "companion with the saffron face" of IV. iv, 59, 60, and the "damned pack" with which he accused Adriana of being confederate, (IV. iv. 101) *i.e.* Pinch and his followers. Steevens quotes the ancient mystery of *Candle-mas Day*, 1512, when Herod says to Watkin, "Nay, *harlott*, abyde stylle with my knyghts I warne the"; and observes that in *The Romaunt of the Rose*, v. 6068, *King of Harlots* is Chaucer's translation of *Royde ribaulx*. See also his *Summoner's Tale*, line 1754 (ed. Pollard):—

"A sturdy *harlot* wente ay hem
bihynde
That was hir hostes man, and
bar a sak."

We have the expression "the *harlot* king" in *Winter's Tale*, II. iii, 4.

208. *To-day . . . my soul*] This line is not an Alexandrine. "Together" is a dissyllable, just as in IV. i. 26.

214. *advised . . . say*] I am speaking with due deliberation.

219. *pack'd*] in league.

Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him: in the street I met him,
And in his company that gentleman.
There did this perjured goldsmith swear me down,
That I this day of him received the chain,
Which, God he knows, I saw not; for the which
He did arrest me with an officer.
I did obey, and sent my peasant home
For certain ducats; he with none return'd.
Then fairly I bespoke the officer
To go in person with me to my house.
. . . . by the way we met
My wife, her sister, and a rabble more
Of vile confederates; along with them
They brought one Pinch, a hungry lean-faced villain,
A mere anatomy, a mountebank,
A threadbare juggler and a fortune-teller,
A needy, hollow-eyed, sharp-looking wretch,
A living dead man: this pernicious slave

228. *of*] F 1; *from* Ff 2, 3, 4. 235. *He did consent, and by the way*] Editor; *By the way* Ff; *To which he yielded; by the way* Capell, making two lines of 236, 237; Pope ends these lines *and . . . confederates.* 237. *vile*] Rowe (ed. 2); *vilde* Ff 1, 2, 3; *vild* F 4. *along with them*] omitted by Pope.

235. . . .] Some words of the character given in the textual notes must have dropped out of the text. The use of "did" appears to be warranted by its frequent use above, namely in lines 227, 230, 231.

239. *anatomy*] a subject for dissection, a "body." Compare *Romeo and Juliet*, III. iii. 106; *King John*, III. iv. 40; *Twelfth Night*, III. ii. 67; Marston's *Insatiate Countess*, I. i. 176: "I would leave thee as bare as an *anatomy*"; *ibid.* v. ii. 88: "I had rather Chirurgeons' Hall should beg my dead body for an *anatomy*," etc.

242. *A living dead man*] "This thought appears to have been borrowed from Sackvil's Induction to *The Mirror for Magistrates*:—

"'but as a *lyuing death*,
So *ded alive* of life hee drew the breath'" (Steevens).

Forsooth, took on him as a conjurer;
And, gazing in mine eyes, feeling my pulse,
And with no face, as 'twere, outfacing me,
Cries out, I was possess'd. Then, all together
They fell upon me, bound me, bore me thence,
And in a dark and dankish vault at home
There left me and my man, both bound together;
Till, gnawing with my teeth my bonds in sunder,
I gain'd my freedom, and immediately
Ran hither to your grace; whom I beseech
To give me ample satisfaction
For these deep shames, and great indignities.

Ang. My Lord, in truth, thus far I witness with him,
That he dined not at home, but was lock'd out.

Duke. But had he such a chain of thee, or no?

Ang. He had, my lord; and when he ran in here,
These people saw the chain about his neck.

Sec. Mer. Besides, I will be sworn, these ears of mine
Heard you confess you had the chain of him,
After you first forswore it on the mart:
And, thereupon, I drew my sword on you;
And then you fled into this abbey here,
From whence, I think, you're come by miracle.

Ant. E. I never came within these abbey-walls,
Nor ever didst thou draw thy sword on me:

246. *all together*] Rowe; *altogether* Ff. 249. *There*] *They* Dyce, ed. 2 (Collier). 250. *in sunder*] F 1; *asunder* Ff 2, 3, 4. 252. *hither*] *hether* F 1.

247, 248. *bound me, . . . home*] "This was the orthodox treatment of lunatics in our poet's day. So Malvolio is treated in *Twelfth Night*: see III. iv. 150, 151" (Craig).

I never saw the chain, so help me Heaven!
And this is false you burden me withal.

Duke. Why, what an intricate impeach is this!
I think, you all have drunk of Circe's cup.
If here you housed him, here he would have been;
If he were mad, he would not plead so coldly;
You say, he dined at home; the goldsmith here
Denies that saying. Sirrah, what say you?

Dro. E. Sir, he dined with her there at the Porpentine.

Cour. He did; and from my finger snatch'd that ring.

Ant. E. 'Tis true, my liege; this ring I had of her.

Duke. Saw'st thou him enter at the abbey here?

Cour. As sure, my liege, as I do see your grace.

Duke. Why, this is strange. Go call the abbess hither.
I think you are all mated, or stark mad.

[*Exit one to the Abbess.*

Æge. Most mighty duke, vouchsafe me speak a word.
Haply, I see a friend will save my life,
And pay the sum that may deliver me.

Duke. Speak freely, Syracusian, what thou wilt.

268, 269. *chain, so . . . Heaven! And*] *chain. So . . . heaven As* Dyce. 282. *mad*] *made* F 2. [*Exit . . .*] Ff 1, 2; *Enter . . .* Ff 3, 4.

270. *impeach*] impeachment, accusation, charge. A word of legal colour.

282. *mated*] confounded, bewildered. Cotgravè (*Fr. Dict.*) has "*Mater:* To mate, or giue a mate vnto; to dead, amate, quell, subdue, ouercome." The word seems to be derived from the Arabic *shâh mât*, "the King is dead," used in the "game and play" of chess; and thence found its way into most European languages. Bacon also uses it in this sense: Essay ii. *Of Death:* "It is worthy the observing, that there is no Passion in the Mind of Man so weak, but it mates and masters the fear of Death"; and Essay xv. *Of Seditions and Troubles:* "Besides, in great Oppressions, the same Things, that provoke the Patience, doe withall mate the Courage." So *Macbeth*, v. i. 86: "My mind she has *mated* and amaz'd my sight." This sense of the word with the other sense of "to match" is played upon in III. ii. 54 *ante;* and see *Taming of the Shrew*, III. ii. 246: "being mad herself, she 's madly *mated*."

Æge. Is not your name, sir, call'd Antipholus?
And is not that your bondman Dromio?
Dro. E. Within this hour I was his bondman, sir;
But he, I thank him, gnaw'd in two my cords:
Now am I Dromio, and his man unbound.
Æge. I am sure you both of you remember me.
Dro. E. Ourselves we do remember, sir, by you;
For lately we were bound, as you are now.
You are not Pinch's patient, are you, sir?
Æge. Why look you strange on me? you know me well.
Ant. E. I never saw you in my life, till now.
Æge. O, grief hath changed me, since you saw me last,
And careful hours, with Time's deformed hand
Have written strange defeatures in my face:
But tell me yet, dost thou not know my voice?
Ant. E. Neither.
Æge. Dromio, nor thou?
Dro. E. No, trust me, sir, nor I.

292. *you both*] F 1; *both* Ff 2, 3, 4. 299. *deformed*] *deforming* Capell. 303, 304. *No . . . dost*] One line in Steevens (1793).

299. *careful*] full of care; just as "chargeful," IV. i. 29, is full of charge, *i.e.* expensive.

299. *deformed*] deforming. This seems to be an example of the free and somewhat indefinite use, by Shakespeare and other Elizabethan writers, of certain participial and adjectival terminations—in this instance, the use of the passive for the active participle. Compare *Midsummer-Night's Dream*, I. i. 184, "tuneable" (for tuneful); *ibid.* v. i. 171, "grim *look'd* night"; *Lover's Complaint*, 242, "patient sport in *unconstrained* gyves"; Sonnet cvii., "supposed as forfeit to a *confined* doom"; Sonnet cxxiv., "Under the blow of *thralled* discontent"; *1 Henry IV.* III. i. 152, "*moulten* raven"; *ibid.* IV. i. 99, "*bated* [for bating] like eagles"; *Othello*, I. iii. 290, "If virtue no *delighted* beauty lack"; and other passages. See also the note on *fool-begg'd*, II. i. 41 *ante*.

300. *defeatures*] alterations of feature, disfigurements. Compare II. i. 98, where Adriana speaks of her husband as the "ground of her *defeatures*" and her decayed beauty; and *Venus and Adonis*, 735, 736:—

"To mingle beauty with infirmities,
And pure perfection with impure *defeature*."

Æge. I am sure thou dost.

Dro. E. Ay, sir, but I am sure I do not; and whatsoever a man denies, you are now bound to believe him.

Æge. Not know my voice! O, time's extremity,
Hast thou so crack'd and splitted my poor tongue
In seven short years, that here my only son
Knows not my feeble key of untun'd cares?
Though now this grained face of mine be hid
In sap-consuming winter's drizzled snow,
And all the conduits of my blood froze up,
Yet hath my night of life some memory,
My wasting lamp some fading glimmer left,
My dull deaf ears a little use to hear:
All these old witnesses—I cannot err—
Tell me thou art my son Antipholus.

305. *Ay, sir,*] Capell; *I sir*, Ff; *I, sir*, Rowe; *I, sir?* Pope; omitted by Hanmer, reading as verse; *Ay, sir?* Malone. 305-307. Printed as verse by Capell: *But . . . whatsoever A . . . him.* 309. *crack'd and splitted*] *crack'd my voice split* Collier. 316. *lamp*] Rowe (ed. 2); *lamps* F 1. 318. *All*] *And all* Rowe. *witnesses—I cannot err—*] *witnesses, I cannot erre* Ff.

306. *bound*] "Dromio," says Malone, "is still quibbling on his favourite topick." See lines 289-294 of this scene.

311. *feeble key of untun'd cares*] "the weak and discordant tone of my voice, that is changed by grief" (Douce).

312. *grained*] furrowed or lined, like the grain of wood. Compare III. ii. 107: "'tis in grain: Noah's flood could not do it." See also *Hamlet*, III. iv. 90: "Such black and *grained* spots"; and *Coriolanus*, IV. v. 114: "My *grained* ash an hundred times hath broke." Craig quotes Chapman, *The Widow's Tears*, i. 1:—

"*Tha.* How like you my aspect?
Cy. Faith, no worse than I did last week; the weather hath nothing changed the *grain* of your complexion."

316. *lamp*] Rowe's reading is obviously correct, the attraction of the "s" in "some" causing the plural form in the Folio. Compare *the omission* of the "n" in "ne'er," line 403 *infra*, Dyce's obvious correction for the "are" of the Folio.

318. *these old witnesses*] Steevens compares *Titus Andronicus* [v. iii. 77]:—

"But if my frosty signs and chaps of age,
Grave *witnesses* of true experience,"

Ant. E. I never saw my father in my life.
Æge. But seven years since, in Syracusa bay,
Thou know'st we parted. But, perhaps, my son,
Thou sham'st to acknowledge me in misery.
Ant. E. The duke, and all that know me in the city,
Can witness with me that it is not so:
I ne'er saw Syracusa in my life.
Duke. I tell thee, Syracusian, twenty years
Have I been patron to Antipholus,
During which time he ne'er saw Syracusa:
I see, thy age and dangers make thee dote.

Re-enter Abbess, with ANTIPHOLUS *of Syracuse and* DROMIO *of Syracuse.*

Abb. Most mighty duke, behold a man much wrong'd.
[*All gather to see them.*
Adr. I see two husbands, or mine eyes deceive me!
Duke. One of these men is Genius to the other;
And so of these. Which is the natural man,
And which the spirit? who deciphers them?
Dro. S. I, sir, am Dromio: command him away.
Dro. E. I, sir, am Dromio: pray, let me stay.
Ant. S. Ægeon art thou not? or else his ghost?

321. *Syracusa bay*] Rowe; *Siracusa boy* Ff; *Syracusa's bay* Hanmer; *Syracusa, boy* Capell. 329. *Syracusa*] *Syracuse* Collier. *Re-enter Abbess, . . .*] Dyce; *Enter the Abbesse with Antipholus Siracusa* (*Siracusan* Ff 2, 4, *Syracusan* F 3), *and Dromio Sir.* (*Sirac.* Ff 2, 3, 4) Ff. 331. SCENE VII. Pope. 334. *these. Which*] *these, which* Ff.

321. *Syracusa bay*] Compare *Troilus and Cressida*, Prologue, 6:—
"From the Athenian bay
Put forth toward Phrygia."
333. *Genius*] attendant spirit. At any rate, it seems to be used for the spirit or mind, as opposed to the "natural man" or mortal. Compare the celebrated passage in *Julius Cæsar*, II. i. 66: "The *genius* and the mortal instruments are then in council"; and Craik's and Macmillan's notes thereon.

Dro. S. O, my old master! Who hath bound him here?
Abb. Whoever bound him, I will loose his bonds,
And gain a husband by his liberty.
Speak, old Ægeon, if thou be'st the man
That hadst a wife once called Æmilia,
That bore thee at a burden two fair sons:
O, if thou be'st the same Ægeon, speak,
And speak unto the same Æmilia!
Æge. If I dream not, thou art Æmilia:
If thou art she, tell me, where is that son
That floated with thee on the fatal raft?
Abb. By men of Epidamnum he and I
And the twin Dromio, all were taken up;
But by-and-by rude fishermen of Corinth
By force took Dromio and my son from them,
And me they left with those of Epidamnum.
What then became of them, I cannot tell;
I to this fortune that you see me in.
Duke. Why, here begins his morning story right:
These two Antipholuses, these two so like,
And these two Dromios, one in semblance,

340. *loose*] *lose* F 1. 348, 349. *tell me, where . . . raft?*] Capell; *tell me, where . . . rafte* Ff 1, 2, 3; *tell me where . . . raft* F 4. 357-362. *Why, . . . together.*] Ff insert this speech after line 346; the alteration is due to Capell. 357. *his*] Ff 1, 2; *this* Ff 3, 4; *the* Rowe (ed. 2). *story right*] *story's light* Capell. 358. *Antipholuses, these*] *Antipholus, these* F 1; *Antipholis these* Ff 2, 3, 4; *Antipholis's, these* Rowe (ed. 2); *Antipholus', these* S. Walker conj. 359. *these*] Ff 1, 4; *those* Ff 2, 3.

357-363. *Why, . . . first*] These lines were restored to their proper place in the text by Capell.

358. *Antipholuses*] quadrisyllabic in pronunciation, "o" being scarcely heard.

359. *semblance*] trisyllabic in pronunciation. This usage is not infrequent in Shakespeare; the dissyllabic word to which the termination is attached being allowed to retain its dissyllabic force; and the extra "e" or "i" ought, as in the Folio in some cases, to be printed. See Abbott, *Shakespearian Grammar*, § 477.

Besides her urging of her wrack at sea;—
These are the parents to these children,
Which accidentally are met together.
Antipholus, thou cam'st from Corinth first?

Ant. S. No, sir, not I; I came from Syracuse.

Duke. Stay, stand apart; I know not which is which.

Ant. E. I came from Corinth, my most gracious lord.—

Dro. E. And I with him.

Ant. E. Brought to this town by that most famous warrior,
Duke Menaphon, your most renowned uncle.

Adr. Which of you two did dine with me to-day?

Ant. S. I, gentle mistress.

Adr. And are not you my husband?

Ant. E. No; I say nay to that.

Ant. S. And so do I; yet did she call me so;
And this fair gentlewoman, her sister here,
Did call me brother. [*To Luciana.*] What I told you
then,
I hope I shall have leisure to make good;
If this be not a dream I see and hear.

Ang. That is the chain, sir, which you had of me.

Ant. S. I think it be, sir: I deny it not.

Ant. E. And you, sir, for this chain arrested me.

Ang. I think I did, sir: I deny it not.

360. *Besides her urging of her*] *Both sides emerging from their* Hanmer; *Besides his urging of her* Mason conj.; *Besides his urging of his* Collier; *Besides his urging of their* Cartwright conj.; *Besides her urging of the* Hudson (S. Walker conj.); Malone supposes a line, beginning with *These*, lost after line 360. 363. Ff prefix *Duke.* *first?*] Capell; *first.* Ff. 374. *her sister*] F 1; omitted in Ff 2, 3, 4. 375. [*To Luciana*] Clark and Glover; *Aside to Luciana* Staunton conj.

361. *children*] trisyllabic; a relic of the old plural. It should perhaps be printed *childeren*, a form which Chapman uses in his translation of the *Iliad*.

Adr. I sent you money, sir, to be your bail,
By Dromio; but I think, he brought it not.
Dro. E. No, none by me.
Ant. S. This purse of ducats I received from you,
And Dromio, my man, did bring them me.
I see, we still did meet each other's man;
And I was ta'en for him and he for me;
And thereupon these ERRORS are arose.
Ant. E. These ducats pawn I for my father here.
Duke. It shall not need; thy father hath his life.
Cour. Sir, I must have that diamond from you.
Ant. E. There, take it; and much thanks for my good cheer.
Abb. Renowned duke, vouchsafe to take the pains
To go with us into the abbey here,
And hear at large discoursed all our fortunes;
And all that are assembled in this place,
That by this sympathizéd one day's Error
Have suffer'd wrong, go keep us company,
And we shall make full satisfaction.
Thirty-three years have I but gone in travail
Of you, my sons; and till this present hour

385. *from*] *for* Capell conj. 389. *are arose*] Ff; *all arose* Rowe; *rare arose* Staunton; *here arose* Anon. conj. 398. *wrong, go*] Rowe; *wrong, Goe* Ff 1, 2; *wrong. Go,* F 3; *wrong. Go* F 4. 401. *Thirty-three*] Ff; *Twenty-five* Theobald; *Twenty-three* Capell. 402. *and till*] *nor till* Theobald; *until* Malone (Boaden conj.); *and at* Collier (ed. 2).

398. *sympathised*] shared in, suffered by all.

401. *Thirty-three years*] Theobald altered this to *twenty-five*, on the ground that eighteen years had elapsed between the wreck and the separation from Antiph. S. (see I. i. 125), and seven years between that and the present time (see v. i. 321). The number, Theobald presumed, "was at first wrote in figures, and perhaps blindly." But Shakespeare in the practical matters of the stage was not given to mathematical accuracy in figures. He knew his spectators would not "regulate their imagination by a chronometer." See *A Midsummer-Night's Dream* (Arden ed.), Introduction, p. xxi.

My heavy burden ne'er delivered.
The duke, my husband, and my children both,
And you the calendars of their nativity,
Go to a gossips' feast and joy with me
After so long grief such festivity!

Duke. With all my heart, I'll gossip at this feast.

[*Exeunt all but Ant. S., Ant. E., Dro. S., and Dro. E.*

Dro. S. Master, shall I go fetch your stuff from shipboard?

Ant. E. Dromio, what stuff of mine hast thou embarked?

Dro. S. Your goods, that lay at host, sir, in the Centaur.

Ant. S. He speaks to me. I am your master, Dromio:
Come, go with us; we'll look to that anon.
Embrace thy brother there; rejoice with him.

[*Exeunt Ant. S. and Ant. E.*

403. *burden ne'er*] Dyce; *burthen are* F 1; *burthens are* Ff 2, 3, 4; *burdens are* Warburton; *burden not* Capell; *burden here* Singer (ed. 1). *ne'er delivered*] *undelivered* Collier (ed. 1). 406. *gossips'*] Dyce; *gossips* Ff; *gossip's* Rowe. *and joy*] Dyce, ed. 2 (Heath conj.); *and go* Ff 1, 3, 4; *and goe* F 2. 407. *festivity*] Staunton and Dyce, ed. 1 (Johnson conj.), withdrawn; *nativity* Ff; *felicity* Hanmer. 408. [*Exeunt . . .*] *Exeunt omnes. Manet the two Dromio's and two Brothers* Ff. 409. *SCENE VIII.* Pope. *go fetch*] Dyce, ed. 2 (S. Walker conj.); *fetch* F 1. *shipboard*] *shipboard for you* Capell conj.; *ship-board now* Keightley. 414. [*Exeunt . . .*] *Exit.* Ff.

403. *ne'er*] See line 316 *supra*, note on "lamp."

405. *calendars*] the Dromios. Compare I. ii. 41 *ante*.

406. *gossips' feast*] A christening or baptismal feast; "gossip" being a sponsor. Compare *Midsummer-Night's Dream*, II. i. 47, and note (Arden ed.).

406. *joy*] enjoy. I think the prefix has been dropped here, just as in *2 Henry VI.* III. ii. 365: "live thou to *joy* thy life." Compare "rejoice," line 414 *post*.

407. *festivity*] Probably the true reading. Johnson, reading "festivity," assigns the reason for the blunder of the Folio: "*Nativity* lying so near, and the termination being the same of both words, the mistake was easy." Hanmer's *felicity* is also excellent, as it affords a good antithesis to "grief"; but, having regard to the "gossips' feast," I think the balance inclines to Johnson's correction. Grant White, following Steevens, defends the palpable blunder of the Folio, on the ground that a long travail and a happy birth is plainly the dominant thought of Emilia's speech, and a "gossips' feast" was a feast of those who assisted at a birth or came in immediately after it." But surely the dominant word is *feast?* As for the punctuation, it is difficult to understand the editors who print a colon after "me."

409. *stuff*] Compare IV. iv. 148, 157.

411. *at host*] Compare I. ii. 9.

Dro. S. There is a fat friend at your master's house,
That kitchen'd me for you to-day at dinner:
She now shall be my sister, not my wife.
Dro. E. Methinks, you are my glass, and not my brother:
I see by you I am a sweet-faced youth.
Will you walk in to see their gossiping?
Dro. S. Not I, sir; you are my elder.
Dro. E. That's a question: how shall we try it?
Dro. S. We'll draw cuts for the senior: till then, lead thou first.
Dro. E. Nay, then, thus: we came into the world like brother and brother;
And now let 's go hand in hand, not one before another. [*Exeunt.*

422. *we try it?*] *we trie it.* F 1; *I try it.* Ff 2, 3, 4; *we try it, brother?* Capell. 423. *We'll*] *we will* Capell, ending lines 421-423 at *question . . . draw . . . first.* *senior*] Rowe (ed. 2); *signior* Ff 1, 2; *signiority* Ff 3, 4. 424. [*embracing*] Rowe. *Nay, then, thus: . . . brother;*] one line, Editor.

416. *kitchen'd*] entertained.

419. *sweet-faced*] handsome. Craig compares Marlowe's *Jew of Malta*, IV. iv.: "Is't not a *sweet-faced* youth, Pilia?" He might also have instanced Pyramus the "*sweet-faced* man" of *Midsummer-Night's Dream*, I. ii. 88.

423. *draw cuts*] draw lots, *e.g.* with papers cut of unequal lengths. Not elsewhere in Shakespeare. See Chaucer, *Prologue*, 835 (Skeat, 1894):—

"Now *draweth cut*, er that we ferrer twinne;
He which that hath the shortest shall beginne";

and Beaumont and Fletcher's *Scornful Lady*, III. i. 30 (*Variorum*, 1904, vol. i. p. 404): "Faith let's *draw cuts*." The expression is also found in North's Plutarch, *Life of Antony*, referring to the latter being "unfortunate in sport and earnest against Octavius Cæsar"; "As often as they two *drew cuts* for pastime . . . Antonius always lost."

424,425. *Nay, . . . another*] The final speech of Dromio E. should be printed in two lines, as in the text, and not in three lines, as in the Folio and all other editions which I have seen. It is somewhat remarkable that this error of the Folio seems never to have been so much as noticed. The scansion shows it clearly:—

Náy, then, thús: we cáme intó the wórld like bróther and bróther;
Ând now lét 's go hánd in hánd, not óne befóre anóther.

The lines are examples of what Malone called the "long doggrel verses that Shakespeare has attributed in this play to the two Dromios, written in that kind of metre which was usually attributed, by the dramatick poets before his time, in their comick pieces, to some of their inferior characters." See Introduction,

APPENDIX I

II. i. 109 *sqq.*: *I see the jewel best enamelled*, etc. The exact meaning of this vexed and difficult passage—difficult owing to the concise expression of the simile intended, and the necessities of the verse—may perhaps be most clearly arrived at by a formal tabular analysis of its several terms; those in italics showing the terms which Shakespeare does not express and leaves to the comprehension of his hearers. His thoughts are, I think, running on one of the enamelled rings common in Elizabethan times.

I see the best enamelled jewel (*e.g.* a ring)	*I find the man (husband) best endowed with moral qualities*
Will lose its beauty (by the wearing of the enamel);	*Will lose these qualities (by temptation);*
Yet the gold (setting),	*Yet the real man (husband),*
That others touch,	*That other women tempt,*
(And, in fact, often touching will cause the gold to wear)	(*And frequent temptation will corrupt him in the end*)
Still remains gold;	*Still remains one's husband;*
[*And just as no gold (setting) well enamelled is spoilt by the wear of the enamel*]	So no man of assured reputation is shamed by his falsehood and corruption.

Since, therefore, my husband's reputation is unassailable, and *my* beauty has faded and ceased to please him, I have no resource but to weep and die, etc. This view seems to be supported by II. ii. 171, "Be it my wrong you are from me *exempt*." With regard to the text, the chief difficulty

is in line 112; but the less change the better, I think. A syllable is clearly wanting in the Folio line; and the introduction before *no man* of *so* (which may have been accidentally omitted from the text owing to its likeness in sound to *no*) affords the simplest and clearest solution. THEOBALD'S *Wear* for the *where* of the Folio, a self-evident and certain change, must certainly be adopted. "Wear" is purely monosyllabic, and is never anything else in Shakespeare. See, *e.g.*, *As You Like It*, II. i. 14, "the toad . . . *Wears* yet a precious jewel." Theobald's other emendations, given in the textual notes, seem unnecessary, and rather needlessly alter the sense. Read with these emendations, the meaning would be, according to WARBURTON'S paraphrase, "Gold, indeed, will long bear the handling; however often *touching* (*i.e.* assaying) will wear even gold: just so the greatest character, though as pure as gold itself, may in time be injured by the repeated attacks of falsehood and corruption." MARSHALL thinks the meaning may be "that the man who is the *jewel* of her love, *will lose his beauty*, *i.e.* the many charms with which her love had invested him; *yet the gold*, *i.e.* the setting of the *jewel*, the real man, *bides* (remains) still. The *jewel*, being enamelled, would not be a precious stone, and therefore of less intrinsic value than the *gold* setting. . . . In any case the author seems to have neglected to carry out the simile he originally intended." GOLLANCZ (*Temple Shakespeare*, p. 90) offers this interpretation: "The wife (the jewel) soon loses her beauty and ceases to attract, but the man (the gold) still stands the test, assayed by other women; and although gold wears out if assayed too often, yet a man of good reputation is not shamed by his falsehood and corruption." The mistake in this interpretation is, I think, that Shake-

speare does not treat the mere enamel as the jewel; the latter consisting of the gold *together with* the enamel. HERFORD'S rendering (*Eversley Shakespeare, in loc.*) gives a good and concise meaning: "The best enamelled jewel tarnishes; but the gold setting keeps its lustre however it may be worn by the touch; similarly, a man of assured reputation, can commit domestic infidelity without blasting it." Some authorities take "gold" to mean gold coin; "touch" then referring to its currency.

For the observation concerning the wear of gold, Malone refers to the old play of *Damon and Pithias* [1571, 1582; Dodsley, i. 254]:—

> Gold in time doo *wear* away, and other precious things doo fade.

APPENDIX II

MENAECMI.

A pleaſant and fine Conceited Comaedie, taken out of the moſt excellent wittie Poet *Plautus:*

Choſen purpoſely from all the reſt as leaſt harmfull and yet moſt delightfull.

Written in English, by VV. VV.

virescit vulnere veritas.

LONDON.
Printed by Tho. Creede,
and are to be ſold by William Barley, at his
ſhop in Gratious ſtreet.
1595.

THE PRINTER TO THE READERS.

The writer hereof (loving Readers) having diverse of this Poettes Comedies Englished, for the vſe and delight of his private friends, who in Plautus owne words are not able to understand them: I have prevailed so far with him as to let this one go farther abroad for a publike recreation and delight to all those, that affect the diverse sort of bookes compiled in this kind, whereof (in my judgment) in harmelesse mirth and quicknesse of fine conceit, the most of them come far short of this. And although I found him very loath and unwilling to hazard this to the curious view of envious detraction, (being as he tels mee) neither so exactly written, as it may carry any name of a Translation, nor such libertie therin used, as that he would notoriously varie from the Poets owne order: yet sith it is onely a matter of meriment, and the litle alteration therof can breede no detriment of importance, I have over-rulde him so farre, as to let this be offred to your curteous acceptance, and if you shall applaude his litle labour heerein, I doubt not but he will endevour to gratifie you with some of the rest better laboured, and more curiously pollished.

Farewell.

** Where you finde this marke, the Poets conceit is somewhat altred, by occasion either of the time, the country, or the phrase.*

THE ARGUMENT.

*Two Twinborne sonnes, a Sicill marchant had,
Menechmus one, and Sosicles the other:
The first his Father lost a litle Lad,
The Grandsire namde the latter like his brother.
This (growne a man) long travell tooke to seeke
His Brother, and to Epidamnum came,
Where th' other dwelt inricht, and him so like,
That Citizens there take him for the same:
Father, wife, neighbours, each mistaking either,
Much pleasant Error, ere they meete togither.

A PLEASANT AND FINE CONCEITED COMAEDIE, CALLED

MENECHMUS,

Taken out of *the most excellent Poet* Plautus.

ACT I.

SCENE I.—*Enter* PENICULUS *a Parasite.*

PENICULUS was given mee for my name when I was yong, bicause like a broome I swept all cleane away, where so ere I become: Namely all the vittels which are set before mee. Now in my judgement, men that clap iron bolts on such captives as they would keepe safe, and tie those servants in chaines, who they thinke will run away, they commit an exceeding great folly: my reason is, these poore wretches enduring one miserie upon an other, never cease devising how by wrenching asunder their gives, or by some subtiltie or other they may escape such cursed bands. If then ye would keep a man without all suspition of running away from ye, the surest way is to tie him with meate, drinke and ease: Let him ever be idle, eate his belly full, and carouse while his skin will hold, and he shall never, I warrant ye, stir a foote. These strings to tie one by the teeth, passe all the bands of iron, steele, or

what metall so ever, for the more slack and easie ye make them, the faster still they tie the partie which is in them. I speake this upon experience of my selfe, who am now going for *Menechmus*, there willingly to be tied to his good cheare: he is commonly so exceeding bountifull and liberall in his fare, as no marveyle though such guestes as my selfe be drawne to his table, and tyed there in his dishes. Now because I have lately bene a straunger there, I meane to visite him at dinner: for my stomacke mee-thinkes even thrusts me into the fetters of his daintie fare. But yonder I see his doore open, and himselfe readie to come foorth.

SCENE 2.—*Enter* MENECHMUS *talking backe to his wife within.*

If ye were not such a brabling foole and mad-braine scold as yee are, yee would never thus crosse your husbande in all his actions. 'Tis no matter, let her serve me thus once more, Ile send her home to her dad with a vengeance. I can never go foorth a doores, but shee asketh mee whither I go? what I do? what busines? what I fetch? what I carry? * As though she were a Constable or a toll-gatherer. I have pamperd her too much: she hath servants about her, wooll, flax, and all things necessary to busie her withall, yet she watcheth and wondreth whither I go. Well sith it is so, she shall now have some cause, I mean to dine this day abroad with a sweet friend of mine.

Pen. Yea marry now comes hee to the point that prickes me: this last speech gaules mee as much

as it would doo his wife; If he dine not at home, I am drest.

Men. We that have Loves abroad, and wives at home, are miserably hampred, yet would every man could tame his shrewe as well as I doo mine. I have now filcht away a fine ryding cloake of my wives, which I meane to bestow upon one that I love better. Nay, if she be so warie and watchfull over me, I count it an almes deed to deceive her.

Pen. Come, what share have I in that same?

Men. Out alas, I am taken.

Pen. True, but by your friend.

Men. What, mine owne *Peniculus?*

Pen. Yours (i faith) bodie and goods if I had any.

Men. Why thou hast a bodie.

Pen. Yea, but neither goods nor good bodie.

Men. Thou couldst never come fitter in all thy life.

Pen. Tush, I ever do so to my friends, I know how to come alwaies in the nicke. Where dine ye to-day?

Men. Ile tell thee of a notable pranke.

Pen. What did the Cooke marre your meate in the dressing? would I might see the reversion.

Men. Tell me didst thou see a picture, how *Jupiters* Eagle snatcht away *Ganimede*, or how *Venus* stole away *Adonis?*

Pen. Often, but what care I for shadowes, I want substance.

Men. Looke thee here, looke not I like such a picture?

Pen. O ho, what cloake have ye got here?

Men. Prethee say I am now a brave fellow.

Pen. But hearke ye, where shall we dine?

Men. Tush, say as I bid thee man.

Pen. Out of doubt ye are a fine man.

Men. What? canst adde nothing of thine owne?
Pen. Ye are a most pleasant gentleman.
Men. On yet.
Pen. Nay not a word more, unlesse ye tell mee how you and your wife be fallen out.
Men. Nay I have a greater secret then that to impart to you.
Pen. Say your minde.
Men. Come farther this way from my house.
Pen. So, let me heare.
Men. Nay farther yet.
Pen. I warrant ye man.
**Men.* Nay yet farther.
Pen. 'Tis pittie ye were not made a water-man to row in a wherry.
Men. Why?
Pen. Because ye go one way, and looke an other, stil least your wife should follow ye. But what 's the matter, Ist not almost dinner time?
Men. Seest thou this cloake?
Pen. Not yet. Well what of it?
Men. This same I meane to give to *Erotium*.
Pen. That 's well, but what of all this?
Men. There I meane to have a delicious dinner prepard for her and me.
Pen. And me.
Men. And thee.
Pen. O sweet word. What, shall I knock presently at her doore?
Men. I knocke. But staie too *Peniculus*, let 's not be too rash. Oh see she is in good time comming forth.
Pen. Ah, he now lookes against the sun, how her beames dazell his eyes.

Enter EROTIUM.

Eroti. What mine owne *Menechmus*, welcome sweete heart.

Pen. And what am I, welcome too?

Erot. You Sir? ye are out of the number of my welcome guests.

**Pen.* I am like a voluntary souldier, out of paie.

Men. Erotium, I have determined that here shal be pitcht a field this day; we meane to drinke for the heavens: And which of us performes the bravest service at his weopon the wine boll, yourselfe as Captaine shall paie him his wages according to his deserts.

Erot. Agreed.

Pen. I would we had the weapons, for my valour pricks me to the battaile.

Men. Shall I tell thee sweete mouse? I never looke upon thee, but I am quite out of love with my wife.

Eroti. Yet yee cannot chuse, but yee must still weare something of hers: what 's this same?

Men. This? such a spoyle (sweete heart) as I tooke from her to put on thee.

Ero. Mine owne *Menechmus*, well woorthie to be my deare, of all dearest.

Pen. Now she showes her selfe in her likenesse, when shee findes him in the giving vaine, she drawes close to him.

Men. I think *Hercules* got not the garter from *Hypolita* so hardly, as I got this from my wife. Take this, and with the same, take my heart.

Pen. Thus they must do that are right lovers: especially if they mean to [be] beggers with any speed.

Men. I bought this same of late for my wife, it stood mee (I thinke) in some ten pound.

Pen. There's tenne pounde bestowed verie thriftily.

Men. But knowe yee what I woulde have yee doo?

Erotium. It shall bee done, your dinner shall be readie.

**Men.* Let a good dinner be made for us three. Harke ye, some oysters, a mary-bone pie or two, some artichockes, and potato rootes, let our other dishes be as you please.

Erot. You shall Sir.

Men. I have a little businesse in this Cittie, by that time dinner will be prepared. Farewell till then, sweete *Erotium:* Come *Peniculus.*

Pen. Nay I meane to follow yee: I will sooner leese my life, then sight of you till this dinner be done.

[*Exeunt.*

Erotium. Who's there? Call me *Cylindrus* the Cooke hither.

Enter CYLINDRUS.

Cylindrus, take the Hand-basket, and heere, there's ten shillings, is there not?

Cyl. Tis so mistresse.

Erot. Buy me of all the daintiest meates ye can get, ye know what I meane: so as three may dine passing well, and yet no more then inough.

Cyl. What guests have ye to-day mistresse?

Erot. Here will be *Menechmus* and his Parasite, and myselfe.

Cyl. That's ten persons in all.

Erot. How many?

Cyl. Ten, for I warrant you that Parasite may stand for eight at his vittels.

Ero. Go dispatch as I bid you, and looke ye returne with all speed.

Cyl. I will have all readie with a trice. [*Exeunt.*

ACT 2.

SCEN. 1.—Enter MENECHMUS, SOSICLES, MESSENIO, his servant, and some Saylers.

Men. Surely *Messenio*, I thinke Sea-fairers never take so comfortable a joy in any thing as when they have been long tost and turmoyld in the wide seas, they hap at last to ken land.

Mess. Ile be sworn, I shuld not be gladder to see a whole Country of mine owne, then I have bene at such a sight. But I pray, wherfore are we now come to *Epidamnum?* must we needs go to see everie Towne that we heare off?

Men. Till I finde my brother, all Townes are alike to me: I must trie in all places.

Mess. Why then let's even as long as wee live seeke your brother: six yeares now have we roamde about thus, *Istria*, *Hispania*, *Massylia*, *Ilyria*, all the upper sea, all high *Greece*, all Haven Towns in *Italy*. I think if we had sought a needle all this time, we must needs have found it, had it bene above ground. It cannot be that he is alive; and to seek a dead man thus among the living, what folly is it?

Men. Yea, could I but once find any man that could

certainly enforme me of his death, I were satisfied; otherwise I can never desist seeking: Litle knowest thou *Messenio* how neare my heart it goes.

Mess. This is washing of a Blackamore. Faith let's goe home, unlesse ye meane we should write a storie of our travaile.

Men. Sirra, no more of these sawcie speeches, I perceive I must teach ye how to serve me, not to rule me.

Mess. I, so, now it appeares what it is to be a servant. Wel yet I must speake my conscience. Do ye heare sir? Faith I must tell ye one thing, when I looke into the leane estate of your purse, and consider advisedly of your decaying stocke, I hold it verie needful to be drawing homeward, lest in looking for your brother, we quite lose ourselves. For this assure your selfe, this Towne *Epidamnum*, is a place of outragious expences, exceeding in all ryot and lasciviousnesse: and (I heare) as full of Ribaulds, Parasites, Drunkards, Catchpoles, Cony-catchers, and Sycophants, as it can hold. Then for Curtizans, why here's the currantest stamp of them in the world. Ye must not thinke here to scape with as light cost as in other places. The verie name shows the nature, no man comes hither *sine damno.*

Men. Yee say very well indeed: give mee my purse into mine owne keeping, because I will so be the safer, *sine damno.*

Mess. Why Sir?

Men. Because I feare you wil be busie among the Curtizans, and so be cozened of it: then should I

take great paines in belabouring your shoulders. So to avoid both these harms, Ile keep it my selfe.

Mess. I pray do so Sir, all the better.

Enter CYLINDRUS.

*I have tickling geare here yfaith for their dinners: It grieves me to the heart to think how that cormorant knave *Peniculus* must have his share in these daintie morsels. But what? Is *Menechmus* come alreadie, before I could come from the market? *Menechmus*, how do ye Sir? how haps it ye come so soone?

Menech. God a mercy my good friend, doest thou know mee?

Cyl. Know ye? no not I. Where's mouldichappes that must dine with ye? A murrin on his manners.

Men. Whom meanest thou, good fellow?

Cyl. Why *Peniculus* worship, that whorson lick-trencher, your parasiticall attendant.

Med. What *Peniculus*? what attendant? my attendant? Surely this fellow is mad.

Mes. Did I not tell ye what cony-catching villaines you should finde here?

Cyl. *Menechmus*, harke ye Sir, ye come too soone backe againe to dinner, I am but returned from the market.

Men. Fellow, here thou shalt have money of me, goe get the Priest to sacrifice for thee. I know thou art mad, els thou wouldst never use a stranger thus.

Cyl. Alas sir, *Cylindrus* was wont to be no stranger to you. Know ye not *Cylindrus?*

Men. *Cylindrus*, or *Coliendrus*, or what the divell thou art, I know not, neither do I care to know.

Cyl. I know you to be *Menechmus*.

Men. Thou shouldst be in thy wits, in that thou namest me so right; but tell me, where hast thou knowne me?

Cyl. Where? even here, where ye first fell in love with my mistresse *Erotium*.

Men. I neither have Lover, neither knowe I who thou art.

Cyl. Know ye not who I am? who fils your cup and dresses your meat at our house?

Mes. What a slave is this? that I had somewhat to breake the Rascals pate withall.

Men. At your house, when as I never came in *Epidamnum* till this day.

Cyl. Oh that's true. Do ye not dwell in yonder house?

Men. Foule shame light upon them that dwell there, for my part.

Cyl. Questionlesse, he is mad indeede, to curse himselfe thus. Hark ye *Menechmus*.

Men. What saist thou?

Cyl. If I may advise ye, ye shall bestow this money which ye offred me, upon a sacrifice for your selfe: for out of doubt you are mad that curse your selfe.

Mes. What a verlet art thou to trouble us thus?

Cyl. Tush, he will many times jest with me thus. Yet when his wife is not by, 'tis a ridiculous jest.

Men. What's that?

Cyl. This I say. Thinke ye I have brought meate inough for three of you? If not, Ile fetche more

for you and your wench and snatchcrust your Parasite.

Men. What wenches? what Parasites?

Mess. Villaine, Ile make thee tell me what thou meanest by all this talke?

Cyl. Away Jack Napes, I say nothing to thee, for I know thee not, I speake to him that I know.

Men. Out, drunken foole, without doubt thou art out of thy wits.

Cyl. That you shall see by the dressing of your meat. Go, go, ye were better to go in and finde somewhat to do there, whiles your dinner is making readie. Ile tell my mistresse ye be here.

Men. Is he gone? *Messenio* I thinke uppon thy words alreadie.

Mess. Tush marke I pray. Ile laie fortie pound here dwels some Curtizan to whom this fellow belong.

Men. But I wonder how he knowes my name.

Mess. Oh Ile tell yee. These Courtizans assoone as anie straunge shippe arriveth at the Haven, they sende a boye or a wench to enquire what they be, what their names be, whence they come, wherefore they come, etc. If they can by any meanes strike acquaintance with him, or allure him to their houses, he is their owne. We are here in a tickle place maister: tis best to be circumspect.

Men. I mislike not thy counsaile *Messenio.*

Mess. I, but follow it then. Soft, here comes somebodie forth. Here sirs, Marriners, keep this same amongst you.

Enter EROTIUM.

Let the doore stand so, away, it shall not be shut.

Make haste within there ho: maydes looke that all things be readie. Cover the boord, put fire under the perfuming pannes: let all things be very handsome. Where is hee that *Cylindrus* sayd stood without here? Oh what meane you sweet heart, that ye come not in? I trust you thinke yourselfe more welcome to this house then to your owne, and great reason why you should do so. Your dinner and all things are readie as you willed. Will ye go sit downe?

Men. Whom doth this woman speake to?

Ero. Even to you Sir: to whom else should I speake?

Men. Gentlewoman, ye are a straunger to me, and I marvell at your speeches.

Ero. Yea Sir, but such a straunger, as I acknowledge ye for my best and dearest friend, and well you have deserved it.

Men. Surely *Messenio*, this woman is also mad or drunke, that useth all this kindesse to me uppon so small acquaintance.

Mess. Tush, did not I tell ye right? these be but leaves that fall upon you now, in comparison of the trees that wil tumble on your necke shortly. I told ye, here were silver tong'de hacsters. But let me talke with her a litle. Gentlewoman, what acquaintance have you with this man? where have you seene him?

Ero. Where he sawe me, here in *Epidamnum*.

Mes. In *Epidamnum?* who never will till this day set his foote within the towne?

Ero. Go, go, flowting Jack. *Menechmus* what need all this? I pray go in.

Men. She also calls me by my name.

Mess. She smels your purse.
Men. *Messenio*, come hither: here take my purse. Ile know whether she aime at me or my purse, ere I go.
Erot. Will ye go in to dinner, Sir?
Men. A good motion; yea, and thanks with all my heart.
Erot. Never thanke me for that which you commaunded to be provided for yourselfe.
Men. That I commaunded?
Erot. Yea for you and your Parasite.
Men. My Parasite?
Erot. *Peniculus*, who came with you this morning, when you brought me the cloake which you got from your wife.
Men. A cloake that I brought you, which I got from my wife?
Erot. Tush, what needeth all this jesting? Pray leave off.
Men. Jest or earnest, this I tell ye for a truth. I never had wife, neither have I; nor never was in this place till this instant; for only thus farre am I come, since I brake my fast in the ship.
Erot. What ship do you tell me off?
* *Mes.* Marry Ile tell ye: an old rotten weather-beaten ship, that we have sailed up and downe in these sixe yeares. Ist not time to be going homewards thinke ye?
Erot. Come, come, *Menechmus*, I pray leave this sporting and go in.
Men. Well, Gentlewoman, the truth is, you mistake my person; it is some other you looke for.
Erot. Why, thinke ye I knowe ye not to be *Menechmus*, the sonne of *Moschus*, and have heard ye say, ye were borne at *Siracusis* where *Agathocles* did raigne; then *Pythia*, then *Liparo*, and now *Hiero*.

Men. All this is true.

Mess. Either shee is a witch, or else shee hath dwelt there and knew ye there.

Men. Ile go in with her, *Messenio*, Ile see further of this matter.

Mess. Ye are cast away then.

Men. Why so? I warrant thee, I can lose nothing, something I shall gaine, perhaps a good lodging during my abode here. Ile dissemble with her an other while. Nowe when you please let us go in, I made straunge with you, because of this fellow here, least he should tell my wife of the cloake which I gave you.

Ero. Will ye staie any longer for your *Peniculus*, your Parasite?

Men. Not I, Ile neither staie for him, nor have him let come in, if he do come.

Erot. All the better. But Sir, will ye doo one thing for me?

Men. What is that?

Ero. To beare that cloake which you gave me to the Diars, to have it new trimd and altred.

Men. Yea that will be well, so my wife shall not know it. Let mee have it with mee after dinner. I will but speake a word or two with this fellowe, then Ile follow ye in. Ho, *Messenio*, come aside. Goe and provide for thyselfe and these ship boyes in some inne; then looke that after dinner you come hither for me.

Mess. Ah maister, will yee be conycatcht thus wilfully?

Men. Peace foolish knave, seest thou not what a sot she is; I shall coozen her I warrant thee.

Mess. Ay Maister.

Men. Wilt thou be gone?

* *Mess.* See, see, she hath him safe inough now. Thus he hath escaped a hundreth Pyrates hands at sea; and now one land-rover hath bourded him at first encounter. Come away fellowes.

ACT 3.

Enter PENICULUS.

* Twentie yeares I thinke and more, have I playde the knave, yet never playd I the foolish knave as I have done this morning. I follow *Menechmus*, and he goes to the Hall where now the Sessions are holden; there trusting ourselves into the prease of the people, when I was in midst of all the throng, he gave me the slip, that I could never more set eye on him, and I dare sweare, came directly to dinner. That I would he that first devised these Sessions were hanged, and all that ever came of him, 'tis such a hinderance to men that have belly businesses in hand. If a man be not there at his call, they amearce him with a vengeance. Men that have nothing else to do, that do neither bid anie man, nor are themselves bidden to dinner, such should come to Sessions, not we that have these matters to looke too. If it were so, I had not thus lost my dinner this day; which I thinke in my conscience he did even purposely couzen me off. Yet I meane to go see. If I can but light upon the reversion, I may perhaps get my penny-worthes. But how now? Is this *Menechmus* comming away from thence? Dinner done, and all dispacht? What execrable lucke have I?

Enter MENECHMUS, the Travailer.

Tush, I warrant ye, it shall be done as ye would wish. Ile have it so altered and trimd anew, that it shall by no meanes be knowne againe.

Pen. He carries the cloake to the Dyars, dinner done, the wine drunke up, the Parasite shut out of doores. Well, let me live no longer, but Ile revenge this injurious mockerie. But first Ile harken awhile what he saith.

Men. Good goddes, who ever had such lucke as I? Such cheare, such a dinner, such kinde entertainment? And for a farewell, this cloake which I mean shall go with me.

Pen. He speakes so softly, I cannot heare what he saith. I am sure he is now flowting at me for the losse of my dinner.

Men. She tels me how I gave it her, and stole it from my wife. When I perceived she was in an error, tho I knew not how, I began to sooth her, and to say every thing as she said. Meane while, I far'd well, and that a free cost.

Pen. Wel, I'le go talke with him.

Men. Who is this same that comes to me?

Pen. O, well met fickle-braine, false and treacherous dealer, craftie and unjust promise-breaker. How have I deserved, you should so give me the slip, come before, and dispatch the dinner, deale so badly with him that hath reverenst ye like a sonne?

Men. Good fellow what meanest thou by these speeches? Raile not on mee, unlesse thou intendst to receive a Railers hire.

Pen. I have received the injury (sure I am) alreadie.

Men. Prethee tell me, what is thy name?

Pen. Well, well mock on Sir, mock on; doo ye not know my name?

Men. In troth I never sawe thee in all my life, much lesse do I know thee.

Pen. Fie, awake, *Menechmus*, awake; ye oversleepe your selfe.

Men. I am awake, I know what I say.

Pen. Know you not *Peniculus?*

Men. *Peniculus* or *Pediculus*, I know thee not.

Pen. Did ye filch a cloake from your wife this morning, and bring it hither to *Erotium?*

Men. Neither have I wife, neither gave I my cloake to *Erotium*, neither filcht I any from any bodie.

Per. Will ye denie that which you did in my company?

Men. Wilt thou say I have done this in thy company?

Pen. Will I say it? yea I will stand to it.

Men. Away filthie mad drivell away; I will talke no longer with thee.

Pen. Not a world of men shall staie me, but Ile go tell his wife of all the whole matter, sith he is at this point with me. I will make this same as unblest a dinner as ever he eate.

Men. It makes mee wonder, to see how every one that meets me cavils thus with me. Wherefore comes foorth the mayd now?

Enter ANCILLA, EROTIUM'S *mayd.*

Menechmus my mistresse commends her hartily to you, and seeing you goe that way to the Dyars, she also desireth you to take this chaine with you, and put it to mending at the Goldsmythes, she would

have two or three ounces of gold more in it, and the fashion amended.

Men. Either this or any thing else within my power, tell her, I am readie to acomplish.

Anc. Do ye know this chaine, Sir?

Men. Yea I know it to be gold.

Anc. This is the same you once tooke out of your wives Casket.

Men. Who, did I?

Anc. Have you forgotten?

Men. I never did it.

Anc. Give it me againe then.

Men. Tarry: yes I remember it: 'tis it I gave your mistres.

Anc. O, are ye advised?

Men. Where are the bracelets that I gave her likewise?

Anc. I never knew of anie.

Men. Faith, when I gave this, I gave them too.

Anc. Well Sir, Ile tell her this shall be done?

Men. I, I, tell her so, she shall have the cloake and this both togither.

Anc. I pray, *Menechmus* put a litle jewell for my eare to making for me, ye know I am alwaies readie to pleasure you.

Men. I will, give me the golde, Ile paie for the worke-manship.

Anc. Laie out for me, ile paie it ye againe.

Men. Alas I have none now.

Anc. When you have, will ye?

Men. I will. Goe bid your mistresse make no doubt of these. I warrant her, Ile make the best hand I can of them. Is she gone? Doo not all the Gods conspire to loade mee with good lucke? well I see

tis high time to get mee out of these coasts, least all these matters should be lewd devises to draw me into some snare. There shall my garland lie, because if they seeke me, they may thinke I am gone that way. *I wil now goe see if I can finde my man *Messenio*, that I may tell him how I have sped.

ACT 4.

Enter MULIER, *the wife of* MENECHMUS *the Citizen, and* PENICULUS.

Mul. Thinkes he I will be made such a sot, and to be still his drudge, while he prowles and purloynes all that I have, to give his Trulles?

Pen. Nay hold your peace, wee'll catch him in the nicke. This way he came, in his garland forsooth, bearing the cloake to the Dyars. And see I pray, where the garland lyes; this way he is gone. See, see, where he comes againe without the cloake.

Mul. What shall I do now?

Pen. What? that which ye ever do; bayt him for life.

Mul. Surely I think it best so.

Pen. Stay, wee will stand aside a little; ye shall catch him unawares.

Enter MENECHMUS *the Citizen.*

Men. It would make a man at his wittes end, to see how brabbling causes are handled yonder at the Court. If a poore man never so honest, have a matter come to be scan'd there is he outfaste, and overlaide with countenance: if a rich man never so vile a wretch, comes to speake, there they are

all readie to favour his cause. What with facing out bad causes for the oppressors, and patronizing some just actions for the wronged, the Lawyers they pocket up all the gaines. For mine owne part, I come not away emptie, though I have bene kept long against my will: for taking in hand to dispatch a matter this morning for one of my acquaintaunce, I was no sooner entered into it, but his adversaries laide so hard unto his charge, and brought such matter against him, that do what I could, I could not winde my selfe out til now. I am sore afrayd *Erotium* thinks much unkindnes in me that I staid so long; yet she will not be angry considering the gift I gave her to day.

Pen. How thinke ye by that?

Mul. I thinke him a most vile wretch thus to abuse me.

Men. I will hie me thither.

Mul. Yea go pilferer, goe with shame inough; no bodie sees your lewd dealings and vile theevery.

Men. How now wife, what ail yee? what is the matter?

Mul. Aske yee mee whats the matter? Fye uppon thee.

Pen. Are you not in a fit of an ague, your pulses beate so sore? to him, I say.

Men. Pray wife why are ye so angry with me?

Mul. Oh, you know not?

Pen. He knows, but he would dissemble it.

Men. What is it?

Mul. My cloake.

Men. Your cloake!

Mul. My cloake, man; why do ye blush?

Pen. He cannot cloake his blushing. Nay I might not

go to dinner with you, do you remember? To him, I say.

Men. Hold thy peace, *Peniculus.*

Pen. Ha, hold my peace; looke ye he beckons on me to hold my peace.

Men. I neither becken nor winke on him.

Mul. Out, out, what a wretched life this is that I live.

Men. Why what aile ye, woman?

Mul. Are ye not ashamed to deny so confidently, that which is apparant?

Men. I protest unto before all the Goddes (is not this inough) that I beckond not on him.

Pen. O Sir, this is another matter: touch him in the former cause.

Men. What former cause?

Pen. The cloake, man, the cloake: fetch the cloake againe from the Dyars.

Men. What cloake?

Mul. Nay Ile say no more, sith ye know nothing of your owne doings.

Men. Tell me wife, hath any of your servants abused you? Let me know.

Mul. Tush, tush.

Men. I would not have you to be thus disquietted.

Mul. Tush, tush.

Men. You are fallen out with some of your friends.

Mul. Tush, tush.

Men. Sure I am, I have not offended you.

Mul. No, you have dealt verie honestly.

Men. Indeed wife, I have deserved none of these words. Tell me, are ye not well?

Pen. What, shall he flatter ye now?

Men. I speak not to thee, knave. Good wife, come hither.

Mul. Away, away; keep your hands off.

Pen. So, bid me to dinner with you againe, then slip away from me; when you have done, come forth bravely in your garland, to flout me. Alas you knew not me even now.

Men. Why asse, I neither have yet dined, nor came I there, since we were there together.

Pen. Who ever heard one so impudent? Did yee not meete me here even now, and would make me believe I was mad, and said ye were a straunger, and ye knew me not?

Men. Of a truth, since we went togither to the Sessions Hall, I never returned till this very instant, as you two met me.

Pen. Go too, go too, I know ye well inough. Did ye think I would not cry quittance with you: yes faith: I have told your wife all.

Men. What hast thou told her?

Pen. I cannot tell: ask her?

Men. Tell me, wife, what hath he told ye of me? Tell me, I say; what was it?

Mul. As though you knew not my cloake is stolne from me?

Men. Is your cloake stolne from ye?

Mul. Do ye aske me?

Men. If I knew, I would not aske.

Pen. O craftie companion! how he would shift the matter? Come, come, deny it not: I tell ye. I have bewrayed all.

Men. What hast thou bewrayed?

Mul. Seeing ye will yield to nothing, be it never so

manifest, heare mee, and ye shall know in fewe words both the cause of my griefe, and what he hath told me. I say my cloake is stolne from me.

Men. My cloake is stolne from me?

Pen. Looke how he cavils: she saith it is stolne from her.

Men. I have nothing to say to thee; I say wife tell me.

Mul. I tell ye, my cloake is stolne out of my house.

Men. Who stole it?

Mul. He knowes best that carried it away.

Men. Who was that?

Mul. Menechmus.

Men. 'Twas very ill done of him. What *Menechmus* was that?

Mul. You.

Men. I, who will say so?

Mul. I will.

Pen. And I, that you gave it to *Erotium.*

Men. I gave it?

Mul. You.

Pen. You, you, you: shall we fetch a kennell of Beagles that may cry nothing but you, you, you. For we are wearie of it.

Men. Heare me one word, wife. I protest unto you by all the Gods, I gave it her not: indeed I lent it her to use a while.

Mul. Faith Sir, I never give nor lend your apparell out of doores. Methinkes ye might let mee dispose of mine owne garments as you do of yours. I pray then fetch it mee home againe.

Men. You shall have it againe without faile.

Mul. 'Tis best for you that I have: otherwise thinke not to roost within these doores againe.

Pen. Hark ye, what say ye to me now, for bringing these matters to your knowledge?

Mul. I say, when thou hast anie thing stolne from thee, come to me, and I will helpe thee to seek it. And so farewell.

Pen. God a mercy for nothing, that can never be, for I have nothing in the world worth the stealing. So now with husband, wife and all, I am cleane out of favour. A mischiefe on ye all. [*Exit.*

Men. My wife thinks she is notably reveng'd on me, now she shuttes me out of doores, as though I had not a better place to be welcome too. If she shut me out, I know who wil shut me in. Now will I entreate *Erotium* to let me have the cloake againe to stop my wives mouth withal; and then will I provide a better for her. Ho, who is within there? Some bodie tell *Erotium* I must speake with her.

Enter EROTIUM.

Erot. Who calls?

Men. Your friend more then his owne.

Erot. O *Menechmus*, why stand ye here? pray come in.

Men. Tarry, I must speake with ye here.

Ero. Say your minde.

Men. Wot ye what? my wife knowes all the matter now, and my comming is, to request you that I may have againe the cloake which I brought you, that so I may appease her: and I promise you, Ile give ye an other worth two of it.

Erot. Why I gave it you to carry to your Dyars; and my chaine likewise, to have it altered.

Men. Gave mee the cloake and your chaine? In truth I never sawe ye since I left it heere with you, and so went to the Sessions, from whence I am but now returned.

Erot. Ah then, Sir, I see you wrought a device to defraude mee of them both. Did I therefore put yee in trust? Well, well.

Men. To defraude ye? No: but I say, my wife hath intelligence of the matter.

Erot. Why, Sir, I askedthem not; ye brought them me of youre owne free motion. Now ye require them againe, take them, make sops of them, you and your wife together. Thinke ye I esteeme them or you either? Goe; come to mee againe when I send for you.

Men. What so angry with mee, sweete *Erotium?* Staie, I pray staie.

* *Erot.* Staie? Faith no Sir: thinke yee I will staie at your request?

Men. What gone in chafing, and clapt to the doores? now I am everie way shut out for a very bench-whistler: neither shall I have entertainment heere nor at home. I were best go trie some other friends, and ask counsaile what to do.

ACT 5.

Enter MENECHMUS *the Traveller*, MULIER.

Men. Most foolishly was I overseene in giving my purse and money to *Messenio*, whom I can no where find. I feare he is fallen into some lewd companie.

Mul. I marvaile that my husband comes not yet; but see where he is now, and brings my cloake with him.

Men. I muse where the knave should be.

Mul. I will go ring a peale through both his eares for this dishonest behaviour. Oh Sir, ye are welcome home with your theevery on your shoulders. Are ye not ashamed to let all the world see and speake of your lewdness?

Men. How now? what lackes this woman?

Mul. Impudent beast, stand ye to question about it? For shame hold thy peace.

Men. What offence have I done, woman, that I should not speake to you?

Mul. Askest thou what offence? O shameless boldnesse!

Men. Good woman, did ye never heare why the Grecians termed *Hecuba* to be a bitch?

Mul. Never.

Men. Because she did as you do now; on whom soever she met withall, she railed, and therefore well deserved that dogged name.

Mul. These foul abuses and contumelies, I can never endure, nay rather will I live a widowes life to my dying day.

Men. What care I whether thou livest as a widow, or as a wife? This passeth, that I meet with none, but thus they vexe me with straunge speeches.

Mul. What straunge speeches? I say I will surely live a widowes life, rather then suffer thy vile dealings.

Men. Prethee for my part, live a widow till the worldes end, if thou wilt.

Mul. Even now thou deniedst that thou stolest it from me, and now thou bringest it home openly in my sight. Art not ashamde?

Men. Woman, you are greatly to blame to charge me with stealing of this cloake, which this day an other gave me to carry to be trimde.

Mul. Well, I will first complaine to my father. Ho boy, who is within there? *Vecio* go runne quickly to my father; desire him of all love to come over quickly to my house. Ile tell him first of your prankes; I hope he will not see me thus handled.

Men. What a Gods name meaneth this mad woman thus to vexe me?

Mul. I am mad because I tell ye of your vile actions and lewde pilfring away my apparell and my jewels, to carry to your filthie drabbes.

Men. For whome this woman taketh mee I knowe not. I know her as much as I know *Hercules* wives father.

Mul. Do ye not know me? That's well. I hope ye know my father: here he comes. Looke do ye know him?

Men. As much as I knew *Calcas* of *Troy*. Even him and thee I know both alike.

Mul. Doest know neither of us both, me nor my father?

Men. Faith, nor thy grandfather neither.

Mul. This is like the rest of your behaviour.

Enter SENEX.

* *Sen.* Though bearing so great a burthen as olde age, I can make no great haste, yet as I can, I will goe to my daughter, who I know hath some earnest

businesse with me, that shee sends in such haste, not telling the cause why I should come. But I durst laie a wager, I can gesse neare the matter: I suppose it is some brabble between her husband and her. These yoong women that bring great dowries to their husbands, are so masterfull and obstinate, that they will have their owne wils in everie thing, and make men servants to their weake affections: and yoong men too, I must needs say, be naught now a dayes. Well Ile go see, but yonder mee thinks stands my daughter, and her husband too. Oh tis even as I gessed.

Mul. Father, ye are welcome.

Sen. How now daughter? What? is all well; why is your husband so sad? have ye bin chiding? tell me, which of you is in fault?

Mul. First father know, that I have not any way misbehaved my selfe; but the truth is, that I can by no meanes endure this bad man to die for it; and therefore desire you to take me home to you againe.

Sen. What is the matter?

Mul. He makes me a stale and a laughing stocke to all the world.

Sen. Who doth?

Mul. This good husband here, to whom you married me.

Sen. See, see; how oft have I warned you of falling out with your husband?

Mul. I cannot avoid it, if he doth so fowly abuse me.

Sen. I alwaies told ye, ye must beare with him, ye must let him alone; ye must not watch him, nor dog him, nor meddle with his courses in any sort.

Mul. Hee hauntes naughtie harlottes under my nose.

Sen. He is wiser, because hee cannot bee quiet at home.

Mul. There he feastes and bancquets, and spendes and spoiles.

Sen. Wold ye have your husband serve ye as your drudge? Ye will not let him make merry, nor entertaine his friendes at home.

Mul. Father will ye take his part in these abuses, and forsake me?

Sen. Not so, daughter; but if I see cause, I wil as well tel him of his dutie.

Men. I would I were gone from this prating father and daughter.

Sen. Hitherto I see not but hee keepes ye well, ye want nothing, apparell, mony, servants, meate, drinke, all thinges necessarie. I feare there is fault in you.

Mul. But he filcheth away my apparell and my jewels, to give to his Trulles.

Sen. If he doth so, tis verie ill done; if not, you doo ill to say so.

Mul. You may believe me father, for there you may see my cloake which now he hath fetcht home againe, and my chaine which he stole from me.

Sen. Now will I goe talke with him to knowe the truth. Tel me *Menechmus*, how is it that I heare such disorder in your life? Why are ye so sad, man? wherein hath your wife offended you?

Men. Old man (what to call ye I know not) by high *Jove*, and by all the Gods I sweare unto you, whatsoever this woman here accuseth mee to have stolne from her, it is utterly false and untrue; and if ever I set foote within her doores, I wishe the greatest miserie in the worlde to light uppon me.

Sen. Why fond man, art thou mad, to deny that thou

ever setst foote within thine owne house where thou dwellest?

Men. Do I dwell in that house?

Sen. Doest thou denie it?

Men. I do.

Sen. Harke yee daughter; are ye remooved out of your house?

Mul. Father he useth you as he doth me: this life I have with him.

Sen. *Menechmus*, I pray leave this fondnesse; ye jest too perversly with your friends.

Men. Good old father, what I pray have you to do with me? or why should this woman thus trouble me, with whom I have no dealings in the world?

Mul. Father, marke I pray how his eies sparkle: they rowle in his head; his colour goes and comes: he lookes wildly. See, see.

Men. What? they say now I am mad: the best way for me is to faine my selfe mad indeed, so shall I be rid of them.

Mul. Looke how he stares about! how he gapes.

Sen. Come away daughter: come from him.

Men. *Bachus*, *Appollo*, *Phœbus*, do yee call mee to come hunt in the woods with you? I see, I heare, I come, I flie; but I cannot get out of these fields. Here is an olde mastiffe bitch stands barking at mee; and by her standes an old goate that beares false witnesse against many a poore man.

Sen. Out upon him Bedlam foole.

Men. Harke, *Appollo* commaunds me that I shoulde rende out hir eyes with a burning lampe.

Mul. O father, he threatens to pull out mine eyes.

Men. Good Gods, these folke say I am mad, and doubtlesse they are mad themselves.

Sen. Daughter.

Mul. Here father: what shall we do?

Sen. What if I fetch my folkes hither, and have him carried in before he do any harme.

Men. How now? they will carry me in if I looke not to my selfe: I were best to skare them better yet. Doest thou bid me, *Phœbus*, to teare this dog in peeces with my nayles? If I laie hold on him, I will do thy commandment.

Sen. Get thee into thy house, daughter; away quickly.

Men. She is gone: yea *Appollo*, I will sacrifice this olde beast unto thee; and if thou commandest mee, I will cut his throate with that dagger that hangs at his girdle.

Sen. Come not neare me, Sirra.

Men. Yea I will quarter him, and pull all the bones out of his flesh, and then will I barrell up his bowels.

Sen. Sure I am sore afraid he will do some hurt.

Men. Many things thou commandest me *Appollo*,—wouldst thou have me harnesse up these wilde horses, and then clime up into the chariot, and so over-ride this old stincking toothlesse Lyon. So now I am in the chariot, and I have hold on the raines: here is my whip; hait; come ye wilde jades make a hideous noyse with your stamping: hait, I say: will ye not go?

Sen. What? doth he threaten me with his horses?

Men. Harke! now *Appollo* bids me ride over him that stands there, and kill him. How now? who pulles mee downe from my chariot by the haires of my

head. O shall I not fulfill *Appolloes* commandment?

Sen. See, see, what a sharpe disease this is, and how well he was even now. I will fetch a Physitian strait, before he grow too farre into this rage. [*Exit.*

Men. Are they both gone now? Ile then hie me away to my ship: tis time to be gone from hence. [*Exit.*

Enter SENEX *and* MEDICUS.

Sen. My loines ake with sitting, and mine eies with looking, while I staie for yonder laizie Phisitian: see now where the creeping drawlatch comes.

Med. What disease hath hee, said you? It is a letarge or a lunacie, or melancholie, or dropsie?

Sen. Wherfore I pray do I bring you, but that you shuld tell me what it is, and cure him of it?

Men. Fie, make no question of that. Ile cure him, I warrant ye. Oh here he comes. Staie let us marke what he doth.

Enter MENECHMUS *the Citizen.*

Men. Never in my life had I more overthwart fortune in one day, and all by the villanie of this false knave the Parasite, my *Ulisses* that workes such mischiefs against me his king. But let me live no longer but Ile be revengde uppon the life of him. His life? nay, tis my life, for hee lives by my meate and drinke. Ile utterly withdraw the slave's life from him. And *Erotium* shee plainly sheweth what she is; who because I require the cloake againe to carrie to my wife, saith I gave it

her, and flatly falles out with me. How unfortunate am I?

Sen. Do you heare him?

Med. He complaines of his fortune.

Sen. Go to him.

Med. *Menechmus*, how do ye, man? why keepe you not your cloake over your arme? It is verie hurtfull to your disease. Keepe ye warme, I pray.

Men. Why hang thyself, what carest thou?

Med. Sir, can you smell anie thing?

Men. I smell a prating dolt of thee.

Med. Oh, I will have your head througly purged. Pray tell me *Menechmus*, what use you to drinke? white wine, or claret?

Men. What the divell carest thou?

Sen. Looke, his fit now begins.

Men. Why doest not as well aske mee whether I eate bread, or cheese, or beefe, or porredge, or birdes that beare feathers, or fishes that have finnes?

Sen. See what idle talke he falleth into.

Med. Tarry: I will aske him further. *Menechmus*, tell me, be not your eyes heavie and dull sometimes?

Men. What, doest thinke I am an owle.

Med. Doo not your guttes gripe ye, and croake in your belly?

Men. When I am hungrie they do, else not.

Med. He speakes not like a madman in that. Sleepe ye soundly all night?

Men. When I have paid my debts I do. The mischiefe light on thee, with all thy frivolous questions.

Med. Oh now he rageth upon those words: take heed.

Sen. Oh this is nothing to the rage he was in even now. He called his wife bitch, and all to nought.

Men. Did I?

Sen. Thou didst, mad fellow, and threatenedst to ryde over me here with a Chariot and horses, and to kill mee, and teare me in peeces. This thou didst: I know what I say.

Men. I say, thou stolest *Jupiters* Crowne from his head, and thou wert whipt through the Towne for it, and that thou hast kild thy father, and beaten thy mother. Doo ye thinke that I am so mad that I cannot devise as notable lyes of you as you do of me?

Sen. Maister Doctor, pray heartily make speede to cure him. See you not how mad he waxeth?

Med. Ile tell ye, hee shall be brought over to my house, and there I will cure him.

Sen. Is that best?

Med. What else? there I can order him as I list.

Sen. Well, it shall be so.

Med. Oh, Sir, I will make yee take neesing powder this twentie dayes.

Men. Ile beate yee first with a bastanado this thirtie dayes.

Med. Fetch men to carry him to my house.

Sen. How many will serve the turne?

Med. Being no madder than he is now, foure will serve.

Sen. Ile fetch them. Staie you with him, Maister Doctor.

Med. No by my faith: Ile goe home to make readie all things needfull. Let your men bring him hither.

Sen. I go. [*Exeunt.*

Men. Are they both gone? Good Gods what meaneth this? These men say I am mad, who without

doubt are mad themselves. I stirre not, I fight not, I am not sicke. I speake to them, I know them. Well, what were I now best to do? I would goe home, but my wife shuttes me foorth a doores. *Erotium* is as farre out with me too. Even here I will rest me till the evening: I hope by that time, they will take pittie on me.

Enter MESSENIO *the Travellers servant.*

* The proofe of a good servant, is to regard his maisters businesse as well in his absence as in his presence; and I thinke him a verie foole that is not carefull as well for his ribbes and shoulders, as for his belly and throate. When I think upon the rewards of a sluggard, I am ever pricked with a careful regard of my backe and shoulders; for in truth I have no fancie to these blowes, as many a one hath. Methinks it is no pleasure to a man to be basted with a ropes end two or three houres togither. I have provided yonder in the Towne, for all our marriners, and safely bestowed all my masters Trunkes and fardels; and am now comming to see if he be yet got forth of this daungerous gulfe, where I feare me he is overplunged. Pray God he be not overwhelmed and past helpe ere I come.

Enter SENEX, *with foure Lorarii, Porters.*

Sen. Before Gods and men, I charge and commaund you Sirs, to execute with great care that which I appoint you: if yee love the safetie of your owne ribbes and shoulders, then goe take me up my sonne in lawe, laie all hands upon him: why stand

ye stil? what do ye doubt? I saie, care not for his threatnings, nor for anie of his words. Take him up, and bring him to the Physitians house: I will go thither before. [*Exit.*

Men. What newes? how now masters? what will ye do with me? why do you thus beset me? whither carrie ye me? Helpe, helpe, neighbors, friends, citizens!

Mess. O *Jupiter*, what do I see? my maister abused by a companie of varlets.

Men. Is there no good man will helpe me?

Mess. Helpe ye maister! yes the villaines shall have my life before they shall thus wrong ye. Tis more fit I should be kild, then you thus handled. Pull out that rascals eye that holds ye about the necke there. Ile clout these peasants; out ye rogue, let go ye varlet.

Men. I have hold of this villaines eie.

Mess. Pull it out, and let the place appear in his head. Away ye cutthroat theeves, ye murtherers.

Lo. Omnes. O, O, ay, ay; crie pittifullie.

Mess. Away, get ye hence, ye mongrels, ye dogs. Will ye be gone? Thou raskal behind there, Ile give thee somewhat more, take that. It was time to come maister; you had bene in good case, if I had not bene heere now. I tolde you what would come of it.

Men. Now as the Gods love me, my good friend I thank thee: thou hast done that for me which I shall never be able to requite.

Messe. I'le tell ye how Sir; give me my freedome.

Men. Should I give it thee?

Mess. Seeing you cannot requite my good turne.

Men. Thou art deceived, man.

Mess. Wherein?

Men. On mine honestie, I am none of thy maister; I had never yet anie servant would do so much for me.

Messe. Why then bid me be free: will you?

Men. Yea surelie: be free, for my part.

Mes. O sweetly spoken; thanks my good maister.

Servus alius. Messenio, we are all glad of your good fortune.

Mess. O maister, Ile call you maister still. I praie use me in anie service as ye did before. Ile dwell with you still; and when ye go home, Ile wait upon you.

Men. Nay, nay, it shall not need.

Mess. Ile go strait to the Inne, and deliver up my accounts, and all your stuffe. Your purse is lockt up safely sealed in the casket, as you gave it mee. I will goe fetch it to you.

Men. Do, fetch it.

Mess. I will.

Men. I was never thus perplext. Some deny me to be him that I am, and shut me out of their doores. This fellow saith he is my bondman, and of me he begs his freedome: he will fetch my purse and monie. Well, if he bring it, I will receive it, and set him free. I would he would so go his way. My old father in lawe and the Doctor, saie I am mad: who ever sawe such strange demeanors. Well though *Erotium* be never so angrie, yet once againe Ile go see if by intreatie I can get the cloake on her to carrie to my wife. [*Exit.*

Enter MENECHMUS *the traveller, and* MESSENIO.

Men. Impudent knave, wilt thou say that I ever saw thee since I sent thee away to day, and bad thee come for mee after dinner?

Messe. Ye make me starke mad: I tooke ye away, and reskued ye from foure great bigboand villaines, that were carrying ye away even heere in this place. Heere they had ye up; you cried Helpe, helpe. I came running to you: you and I togither beate them away by maine force. Then for my good turne and faithfull service, ye gave me my freedome: I told ye I would go fetch your Casket: now in the meane time you ranne some other way to get before me, and so you denie it all againe.

Men. I gave thee thy freedome?

Mess. You did.

Men. When I give thee thy freedome, Ile be a bondman my selfe; go thy wayes.

Mess. Whewe, marry I thanke for nothing.

Enter MENECHMUS *the Citizen.*

Men. Forsworne Queanes, sweare till your hearts ake, and your eyes fall out, you shall never make me beleeve that I carried hence either cloake or chaine.

Mess. O heavens, maister, what do I see?

Men. Tra. What?

Mess. Your ghoast.

Men. Tra. What ghoast?

Mess. Your Image, as like you as can be possible.

Men. Tra. Surely not much unlike me, as I thinke.

Men. Cit. O my good friend and helper, well met; thanks for thy late good helpe.

Mess. Sir, may I crave to know your name?
Men. Cit. I were too blame if I should not tell thee anie thing; my name is *Menechmus.*
Men. Tra. Nay my friend, that is my name.
Men. Cit. I am of *Syracusis* in *Sicilia.*
Men. Tra. So am I.
Mess. Are you a *Syracusan?*
Men. Cit. I am.
Mess. Oho, I know ye: this is my maister: I thought hee there had bene my maister, and was proffering my service to him. Pray pardon me Sir, if I said any thing I should not.
Men. Tra. Why doating patch, didst thou not come with me this morning from the ship?
Messe. My faith he saies true. This is my maister, you may go looke ye a man. God save ye maister: you Sir, farewell. This is *Menechmus.*
Men. Cit. I say, that I am *Menechmus.*
Messe. What a jest is this? Are you *Menechmus?*
Men. Cit. Even *Menechmus*, the sonne of *Moschus.*
Men. Tra. My father's sonne?
Men. Cit. Friend, I go about neither to take your father nor your country from you.
Mess. O immortal Gods, let it fall out as I hope! and for my life these two are the two Twinnes, all things agree so jump together. I will speak to my maister. *Menechmus.*
Both. What wilt thou?
Mess. I call you not both: but which of you came with me from the ship?
Men. Cit. Not I.
Men. Tra. I did.
Mess. Then I call you. Come hither.

Men. Tra. What's the matter?

Mess. This same is either some notable cousening Jugler, or else it is your brother whom we seeke. I never sawe one man so like an other: water to water, nor milke to milke, is not liker than he is to you.

Men. Tra. Indeed I thinke thou saiest true. Finde it that he is my brother, and I here promise thee thy freedom.

Messe. Well, let me be about it. Heare ye Sir; you say your name is *Menechmus.*

Men. Cit. I do.

Mess. So is this man's. You are of *Syracusis?*

Men. Cit. True.

Mess. So is he. *Moscus* was your father?

Men. Cit. He was.

Mess. So was he his. What will you say, if I find that ye are brethren and twins?

Men. Cit. I would thinke it happie newes.

Mess. Nay staie maisters both: I meane to have the honor of this exploit. Answere mee: your name is *Menechmus?*

Men. Cit. Yea.

Mess. And yours?

Men. Tra. And mine.

Mes. You are of *Syracusis?*

Men. Cit. I am.

Men. Tra. And I.

Mes. Well this goeth right thus farre. What is the farthest thing that you remember there?

Men. Cit. How I went with my father to *Tarentum*, to a great mart, and there in the preasse I was stolne from him.

Men. Tra. O *Jupiter!*

Mes. Peace, what exclaiming is this? How old were ye then?

Men. Cit. About seven yeare old: for even then I shedde teeth, and since that time I never heard of anie of my kindred.

Mess. Had ye never a brother?

Men. Cit. Yes, as I remember, I heard them say, we were two Twinnes.

Men. Tra. O Fortune!

Mess. Tush, can ye not be quiet? Were ye both of one name?

Men. Cit. Nay, (as I think) they cald my brother, *Sosicles.*

Men. Tra. It is he, what need further proofe? O brother, brother, let me embrace thee!

Men. Cit. Sir, if this be true, I am wonderfully glad: but how is it that ye are called *Menechmus?*

Men. Tra. When it was tolde us that you and our father were both dead, our Graundsire (in memorie of my father's name) chaungde mine to *Menechmus.*

Men. Cit. 'Tis verie like he would do so indeed. But let me aske ye one question more: what was our mother's name?

Men. Tra. Theusimarche.

Men. Cit. Brother, the most welcome man to mee, that the world holdeth.

Men. Tra. I joy, and ten thousand joyes the more, having taken so long travaile and huge paines to seeke you.

Mess. See now, how all this matter comes about. This it was that the Gentlewoman had ye in to dinner, thinking it had bene he.

Men. Cit. True it is I willed a dinner to be provided for me heere this morning; and I also brought hither closely, a cloake of my wives, and gave it to this woman.

Men. Tra. Is not this the same, brother?

Men. Cit. How came you by this?

Men. Tra. This woman met me; had me in to dinner; enterteined me most kindly; and gave me this cloake, and this chaine.

Men. Cit. Indeed she took ye for mee: and I believe I have bene as straungely handled by occasion of your comming.

Mess. You shall have time inough to laugh at all these matters hereafter. Do ye remember maister, what ye promised me?

Men. Cit. Brother, I will intreate you to performe your promise to *Messenio;* he is worthie of it.

Men. Tra. I am content.

Mess. Io Tryumphe.

Men. Tra. Brother, will ye now go with me to *Syracusis?*

Men. Cit. So soone as I can sell away such goods as I possesse here in *Epidamnum*, I will go with you.

Men. Tra. Thanks, my good brother.

Men. Cit. Messenio, plaie thou the Crier for me, and make a proclamation.

Mess. A fit office. Come on. O yes. What day shall your sale be?

Men. Cit. This day sennight.

Mess. All men, women and children in *Epidamnum*, or elsewhere, that will repaire to *Menechmus* house this day sennight, shall there finde all maner of things to sell; servaunts, household stuffe, house,

ground and all; so they bring readie money. Will ye sell your wife too Sir?

Men. Cit. Yea, but I think no bodie will bid money for her.

Mess. Thus Gentlemen we take our leaves, and if we have pleasde, we require a *Plaudite.*

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